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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 123 SEPTEMBER 2009

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MARKETING MASTERY

HOW TO WRITE A GREAT AD
LEVERAGING WEB STATS
GET "WORD OF MOUTH"
NAILING YOUR NICHE
AND MORE!

REMEMBERING MICHAEL
LADY DJS TAKE CHARGE
DJ JAM: STAGE & STUDIO ACE
MORE ON MOBILE ARCADES

1 ON 1 WITH THE
WEDDING PLANNER
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Secrets of Marketing Magic Revealed



What does it take to work that particular type of magic called “marketing”—to project the message “I MUST use [fill in your company here]” mysteriously into the minds of hot prospects?

Well, as anyone who has tried to promote his or her company can attest, before the wonder of a booked gig can occur, usually a good amount of ordinary work has to take place. That magic moment may be preceded by all sorts of marketing endeavors: website construction, creating ads for bridal publications, sending out e-mail newsletters, and a whole slew of other activities. Plus, probably more importantly, one has to do the constant work of networking to find gigs and get recommendations. From first contact with the client to following up after the event, the potential for positive “word of mouth”—i.e. “free” advertising—is clearly in mind.

In this issue we cover a number of areas of importance in modern marketing. First, John Stiernberg clarifies just what it is that entertainers are selling, while Jay Maxwell shares from his decades of experience on the importance of nailing down the niche your company aims to fill. Advertising wordsmith Tom Quiner offers the keys to writing powerful ad copy—still an essential skill in this increasingly paperless age. And Mark Johnson provides another necessary reality check about precisely when to place those print ads. Andy “Cubbie” Powell and Jim Weisz touch on some important (and not necessarily obvious) ways that websites help you market yourself. Plus, Guerilla Marketing guru Jay Conrad Levinson holds forth on cross-marketing, another key concept in this day of multiple marketing modes. Mike Ficher provides some good words on the magic of word-of-mouth—that mysterious method of reaching people without actually advertising to them.

As Jay Maxwell mentions, finding a profitable niche to fill is an important piece of the marketing puzzle. Rob Johnson talks about how to market game shows to the corporate world as educational and motivational features. Publisher Ryan Burger updates us on the growth of his DJ company’s “mobile arcade” that blends the old and the new in hands-on game play, mainly for the youth market. Watching the new trends in this type of interactive gaming, we also offer a review of Rock Show to Go, a perfect example of what you need to make this kind of service successful. Stu Chisholm offers some advice on using add-ons of all kinds to differentiate yourself from your competition.

We also show you some examples of business owners who have made unique marks. One feature focuses on three female entertainment entrepreneurs and their roads to success. In our ProDJFile we talk to DJ Jam, who lives a double life as a high-profile stage jock and also a recording artist working with rap and hip-hop royalty. Albert Chauvet speaks of his lighting company’s path to success in the mobile entertainment world and beyond.

Yes, there is a lot of work to do when it comes to marketing your company. When it all comes together and results in more gigs and bigger profits, it’s definitely magical as well.

Dan Walsh, Editor-In-Chief

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GANG TO INVADE MBLVX

Mobile Beat Las Vegas 2010 (MBLVX) attendees will experience sweet delight at the Riviera Hotel and Casino when, on February 9, 2010, the pioneering hip hop group **The Sugarhill Gang** will be entertaining at the late night party for conference attendees sponsored by Pioneer ProDJ. Their appearance is part of the Mobile Beat Legends series, bringing back the artists that have made all our playlists for many years. More than 30 years have passed since "Rapper's Delight" broke through to radio and secured the Gang's place in music history as the first hip-hop group to have a gold single. "Rapper's Delight" was a multi-platinum seller and radio hit in 1979, rising to the #36 spot on the US pop chart and a #4 hit on the US R&B chart.

Infectious and catchy, "Rapper's Delight" borrowed the break from Chic's "Good Times" and became a worldwide hit, eventually selling more than eight million copies. Join Mobile Beat, the Pioneer VJs, and the The Sugarhill Gang at the Top of the Riv, for a musical desert confection, a tasty part of the complete MBLVX show experience coming to Las Vegas, February 9-11, 2010.



Mobile Beat's Las Vegas conferences are consistently known for fantastic lineups of presenters from inside and outside of the DJ industry--and 2010 will be no different. As always, show attendees will enjoy three full days of excellent seminars, February 9th through 11th, 2010 at the Riviera Hotel and Casino in Las Vegas.

Additional BONUS seminars for early arrivals also take place from Noon to 5 PM on Monday February 8th.

BEST-SELLING AUTHOR SHARES AMAZING EXPERIENCE

Who is Don Piper? On his way home from a conference in 1989, Don Piper's Ford Escort was struck head-on by an 18-wheeler. He was killed instantly—pronounced dead by four sets of paramedics. However, 90 minutes later, sounds came from under the tarp where his body was located; Don, now with a weak pulse, was extracted from the wreckage and taken to the hospital. To date, he has undergone 34 surgical procedures, and walks only as a result of miraculous and, in some cases, medically unexplainable circumstances.



During the time he was dead, Piper says he was granted the extreme privilege of glimpsing Heaven itself. Don has traveled across the country and around the world sharing his amazing story. His book *90 Minutes in Heaven: A True Story of Death and Life* has sold 1.4 million copies. Published in 16 languages, *90 Minutes in Heaven* has not only made the *New York Times* Bestseller list for non-fiction paperbacks, but also *USA Today's* Top 150 Bestseller List.

Was it a miracle or is there another explanation? No matter what you think about the supernatural, his story will make you re-think and perhaps reorder your priorities.

SUCCESS EXPERT TO PROVIDE KEYNOTE

Kent Julian, the founder and president of Live It Forward LLC, is a wildly successful entrepreneur who has made a name for himself as a speaker, career coach, author, and leadership expert. His audiences appreciate Kent's humorous storytelling, authentic passion, ability to relate, and

AT A GLANCE:

MBLVX - The Mobile Beat 2010 DJ Show and Conference Riviera Hotel in Las Vegas, NV February 9-11, 2010

- **Seminars:** Feb. 9 - 11
- **Exhibit Hall:** Feb. 10 & 11
- **BONUS Seminars:** FREE for early arrivals: 12:00 PM - 5:00 PM, Monday, Feb. 8

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www.mobilebeat.com/las-vegas-dj-show

bottom-line approach. He has become known as the speaker who gives audiences "a rare mix of inspiration, entertainment, and incredible know-how." He has been called "one of America's foremost authorities on leadership and real success" and "America's life and career success coach for a new generation." This is because Kent, through his organization, Live It Forward, has one focus: to empower a new generation of people to break through the "ordinary barriers" in life so that they can experience true success in the most important roles of life.



More than two decades of coaching, training, and speaking to thousands about true success and significance have led him to develop the REAL™ Success principles that he lives personally and now teaches through Live It Forward (www.liveitforward.com). **MB**

MB TOUR ROCKS THE NATION!

After the first few tour stops, which went off without a hitch prior to this issue's press date, it became clear that "bringing the show to the DJs" was a great success. Check out this vlog (video blog) entry by Jose Luis Heredia of Satisfaction Entertainment about out the rockin' tour stop in LA:

<http://www.youtube.com/watch?v=fd9en3An9eM> (or just go to www.djsatisfaction.com and search the news section).



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- 1-bit Modulation reverb
- Monitor output
- Auto Limiter
- System weight under 40 lbs.
- Optional YBSP300 roller case

STAGEPAS 500 Portable PA System

- 10-input stereo powered mixer (removable from speaker enclosure)
- 4 mono mic/line inputs and 3 stereo line inputs
- Dual 250W Class D amplifiers
- 10" two-way loudspeakers
- 2-band EQ on each input
- Two input compressor/limiters
- Phantom power
- Digital reverb
- Monitor output
- Auto Limiter
- System weight under 50 lbs.
- Optional YBSP500 roller cases



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It shouldn't mean sacrificing performance for the sake of convenience. Trading frequency response, features, and professional appearance for small size and ease of transport is no longer required. With Yamaha's market-leading STAGEPAS portable PA systems you get it all...ultra-compact, light weight, simple operation, quick setup and teardown, plus great audio. Get the biggest possible sound out of the smallest possible systems...STAGEPAS 300 and 500.



STAGEPAS 500





CDMIX + IPOD = ICDMIX

An industry standard in combo units for more than 10 years, **Numark** CDMIX systems consist of a dual CD player and mixer together in one easy-to-carry, time-saving unit for mobile DJs and any other DJ on the move. The next step is the **iCDMIX 3**, one of the first CDMIX units to feature an integrated Universal Dock for iPod, enabling you to play music from virtually any docking iPod. iCDMIX 3 is designed for pros, with an all-metal chassis and rack ears for secure mounting.

iCDMIX 3 contains a full-featured dual MP3/CD player, which handles CD, CD-R, and MP3-CD. Numark's electronically buffered Anti-Shock™ provides skip protection.

Finding tracks is facilitated by a high-contrast VFD display and multifunction jog/shuttle wheels. The wheels are also helpful for pitch bend and beat matching. iCDMIX 3 automatically detects BPM and also enables you to manually tap in tempo. Other performance features include programmable playback, multiple cue points, and Fader Start (auto-cue via crossfader).



A three-channel mixer section has a mic channel and a dedicated channel for the iPod, as well as replaceable crossfader and pre-fader cueing controls.

For the main channels, you can switch between the onboard CD players or rear-panel RCA inputs. (iPod is a trademark of Apple Inc., registered in the U.S. and other countries. iPod not included.) www.numark.com

GEMINI SPEAKS OUT

The new **GVX Series of speakers** from **Gemini** (GVX-15, GVX-12, GVX-SUB15P, GVX-SUB12P) offers rugged but lightweight MDF construction and promises to handle mobile or installed applications equally well. 15" and 12" passive speakers work with matched powered subwoofers to create a variety of full-range configurations. The GVX-15 is a 43-lb., 2-way speaker handling 500W RMS and 2000W peak power. Its 15" woofer is teamed with a 2.5" voice coil and 60oz magnet. A wave-guided horn provides 80° x 60° dispersion. A titanium driver with 1.5" coil punches out the high end. www.geminidj.com



CHAUVET UNLEASHES A BEAST

With oversized beams, the **O-Beast LED derby effect** from **CHAUVET** easily takes over the dance floor with full-room coverage of 115 degrees. It responds to four channels of DMX, allowing individual control of red, green and blue high-power LEDs, as well as control over strobing and speed of back and forth movements. Each beam is about four times wider than the average derby beam.

The O-Beast's overall size of just 11.4" x 13", and a weight of only six pounds allow for flexibility of use, portability and ease of installation. The O-Beast also features built-in automated and sound-activated programs via a master/slave setup or DMX.

Since each fixture draws only 13 watts, up to 25 units can be daisy-chained at 120 volts. The O-Beast can be used in virtually any setting, due to its acceptance of a wide range of voltages. An autoswitching power supply allows the light to automatically adjust to a worldwide voltage range of 100-240 volts. www.chauvetlighting.com

AMPING UP WITH AMERICAN AUDIO

New from **American Audio** is the **VX Professional Amplifier Series**—three affordable power amps that boast an array of features previously out of reach of budget-conscious PA buyers. Designed for DJs, bands and installations, the series includes models VX 1000, VX 1500, and VX 2500, handling 1100W, 1500W and 2800W RMS respectively, at 4 ohms bridged mono.

Dynamic sound circuitry provides a wide dynamic range and crisp sound. A premium feature on all three models is a bright, multifunctional LCD display, which gives users a full overview of functions and settings such as temperature, Working Mode and Protection Mode. Unique Mode control buttons are on the front of the unit. In default mode, the LCD screen informs you of the temperature of each side of the amp. All three VX models also feature a Comprehensive Protection System (CPS) with Auto Shut Down, which protects the amplifier from damage by switching off in the event of an overload, overheating or short circuit.

For more on each VX model, go to www.americaudio.us.



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The 3 Income Streams

Part 1

Besides the obvious, DJs can access two other major pathways to greater profits

BY STU CHISHOLM

Last February I was honored to be asked to present a seminar based on my book, *The Complete Disc Jockey at the Mobile Beat Show & Conference in Las Vegas*. My main goal was to outline all of the many different types opportunities available to DJs aside from the mobile variety.

Doing DJ work/performing is what I call the primary income stream; our main line "bread & butter" job. It's what our clients hire us for. Yet there are two other types, one of which I didn't even have time to present at the show, that are even more important than ever due to our shaky economy and soft market.

If it seems to you like there are a million other DJ services in your area offering the exact same thing that you are, then it should come as no surprise that your potential customers do, too!

At this point, let me say that I'm not going to harp on how you should differentiate your service from the others; there are a whole host of great books available that cover that concept far better than I could. What I will be talking about are those things that you could also offer to your clients in addition to your normal DJ service, known in the business world as "upsells." I like to refer to them as Value Added Items.

IT'S IN THE WAY THAT YOU USE IT...

You might even already offer some. Years ago, a light show was not a standard part of a typical DJ's service, and those that offered them charged an extra fee. Today this might seem silly, since even budget DJs bring some type of lighting. Still, there is opportunity to turn lighting into additional revenue. I offer my clients a standard light show that has roughly five different lighting effects, all mounted into a pod of sorts. It takes about five minutes to set up and throws a lot of light for a small unit, with enough power and variety to create a fun, festive atmosphere. Most of my clients are more than happy with it. Yet I

also offer a larger DMX intelligent lighting upgrade that is vastly different. With everything from scanners to lasers and a traditional glass mirror ball, all mounted on a custom box lighting truss, it is a huge departure from the "pod" concept, and I charge a premium fee for it.

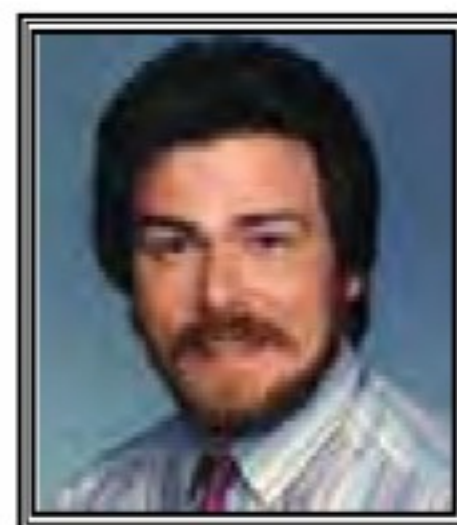
Another hot lighting upsell is called "up lighting." It's a way to decorate a venue with light. It can range from using simple colored gels on PAR cans to elaborate, wireless DMX controlled lights that paint the walls with color. Previously, either the venue itself, or entirely separate companies were brought in to handle this job. Yet, since we DJs carry lighting as a matter of course, it makes sense to simply bring in a bit more and offer it as an additional service to our clients. Not only can you make a bit of extra cash, but it gives you command of the whole lighting atmosphere, allowing you to coordinate the up lighting with your light show—which means more control over the event itself. You can set the mood you want, and involve your audience in an entirely new way. (For a whole article on Stu's approach to atmospheric lighting, check out "Painting Lightscapes: Total Audience Immersion" in the March 2009 (#120) issue of MB.)

AUXILIARY SOUND CONNECTIONS

Another upsell that you may already offer is a small audio system for wedding ceremonies. If you're like me, you tend to accumulate gear. I have a whole closet full of equipment that still functions, yet has been replaced or rendered obsolete, or that I just keep around as back up. Rather than dumping it onto Craig's List or eBay, why not put it to use? That spare couple of powered speakers and a small console will be all you need to provide the soundtrack for a perfect wedding ceremony, and be one more thing you'll have to offer to improve your bottom line.

Let's take the extra gear idea a step further. Face it: For all of our skills and expertise, there are some parties that just don't need us. That backyard barbecue, family get-together, Sweet 16 party or holiday gathering may not need announcements, fancy mixing or coordination. They need music. They might also be on a MUCH tighter budget than your average wedding reception or mitzvah. When they call, why send them away?

Instead, offer a modest-sized sound system with an iPod dock or USB inputs for the



do-it-yourself client. Again, most DJs could no doubt cobble together such a system with their spare gear and a minimal investment. While I personally detest the whole iPod party idea, it seems to be a trend that isn't going away anytime soon. As the old saying goes, if you can't beat 'em, join 'em!

Yet another option is the Portable Digital Jukebox Machine that has been profiled on these pages in a previous issue (#113, March 2008). A jukebox gives you a powerful upsell for those budget clients, and the possibility to do two (or more) events at once! Not having options for those budget callers leaves money on the table. Someone WILL meet their demands. Why not you?

THE POSSIBILITIES ARE LIMITLESS

I remember one of the first upsells promoted to DJ companies: invitations. Enterprising printing companies would set DJs up as agents, with sample books of invitations, napkins, match books and other printed items, allowing both to make some extra money. Bubbles, bells, cake serving sets, garters, champagne flutes and other wedding accoutrements are all being offered by DJs somewhere. Yet these can be problematic for those of us without the huge office to display all of the samples.

Other Value Added Items include:

- Karaoke
- Music video
- Videography
- Photography
- Chair covers
- Balloon decorations
- Chocolate fountains
- Custom gobos
- Party tents, tables, chairs
- Dunk tanks
- Cotton candy machines
- Bounce houses and other inflatables
- Sky Tracker™ searchlights

A good many of these options will depend on your ability to store and transport all of these extra items, not to mention the initial investment and the extra time spent preparing, setting up and maintaining them. Yet all are potential moneymakers, adding to your secondary income stream.

The third income stream runs in the opposite direction: outward. Running a DJ business can be very expensive. There are also many financial pitfalls that, if not avoided, can mangle your bottom line! I'll be covering all of them in the next installment. Until next time, safe spinnin'! **MB**

*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, was recently released by ProDJ Publishing.*

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Memories of

Michael

DJs recall the King of Pop from some unique perspectives

BY RICK ELLIS

Thursday, June 25, 2009 seemed to be an ordinary day. While the news of Farrah Fawcett's death was something to talk about at dinner, given her cancer diagnosis it was something we all expected to happen at any time.. I will never forget the talk radio host announcing at 6:26 PM EST that TMZ and CNN were reporting that Michael Jackson, the King of Pop, had died in Los Angeles. I went into a state of shock; how could this be true? Sure, Michael had been off the radar for a few years since he was found not guilty in 2005. But now he was on the verge of what seemed set to be a major comeback, with fifty sold out shows in London's O2 Arena scheduled to start in July of 2009 and run through early 2010. His tour, dubbed "This Is It," was being directed and choreographed by Kenny Ortega who was coming off the mega successful High School Musical series of movies for Disney; it appeared to be destined for success.



Over the next several days I spent a lot of time going over my memories of Michael and decided to share them. I still remember the first time I watched the Friday Night Video Fights on MTV and being mesmerized by the video of "Beat It." At the mall the next day with my mom, as we walked through JC Penney, I spotted the red "Beat It" jacket with all the zippers and begged her to spend \$39.99 so I could have one. (She refused.)

At my 9th grade talent show I sang "Footloose" and tried to do the "Moonwalk." Unfortunately, my attempt at Michael's signature move did not generate the desired audience reaction. I also remember being very scared the first time I watched the "Thriller" music video. (Hey, I didn't watch my first "real" horror movie until Nightmare on Elm Street 3 came out on video in 1988.)

The premiere of Michael's 18-minute music video for "Bad" was such a big deal that it even merited a special on CBS, preempting regularly scheduled shows. The video also featured Wesley Snipes as one of Michael's former friends who felt he wasn't "bad" anymore.

When I played my 20-year high school class reunion in 2007, one of the first videos I played was "Billie Jean." The reaction was amazing. The floor was filled before the first chorus and those who weren't dancing were all watching the Master of the Music Video on the big screen.

MOBILES REMINISCE

I asked several members of the Mobile Beat online community to send me their memories of Michael Jackson, so that we can share and pay tribute to one of the most influential performers in music history.

Ken Heath of DJ Ken's Mobile Music in Southern California provided several thoughts: "I remember back in the early '70s, Saturday morning cartoons of both the Jackson 5 and The Osmond Brothers constantly pitting Michael and Donny against each other as the cutest singer...Tiger Beat magazine cover type stuff...I remember them both singing "One Bad Apple" trying to impress some 13-year-old girl while everyone was swooning around all over them...LOL!"

"When I was in Japan in '84-'85, I remember the two dominant fashions in men's jackets were the Member's Only look, (with the snap-down shoulder epaulette/loop feature), and the Michael Jackson-inspired triangle-shoulder look...the shoulders stuck out like an upside-down triangle past the sleeves. Lots of vinyl, pleather and rubber involved...black or red, or black with red or red with black."

"The 'World Premiere' of the 'Thriller' video...the longest music video ever made...or the most expensive music video ever made...or the shortest feature-length motion picture with a full budget ever created! How many miles of VHS and Beta home videotape were rolling all across America to capture that bit of history?"

"The EXPLOSION of imitators after the 'Moonwalk' event! Everybody was trying to make that move—most everyone sucked at it! You can still watch the old films of this and get

goosebumps...there was an electrical magic surrounding him...even in later years with the pall of distasteful charges lingering, he could still make you believe with nothing more than a well-executed dance move."

Larry Williams, owner of The Reno Tahoe DJ Company, wrote "While there are so many memories to consider, some of the most satisfying for me as a DJ were the times I would play Michael Jackson's music during his trial. During this time, I had a weekly Friday/Saturday night gig at one of the most popular casino resorts in my area. We were the hottest dance club in town and every night saw capacity crowds.

"I would play Michael Jackson's music every single night; usually several songs a night. One would normally not think of that as unique, but I cannot count the number of times someone would come up to me and say 'I am so glad you're playing Michael Jackson—NOBODY in this town will play his music!'"

"It's true! During the time of his trial the overwhelming majority of DJs in my area completely stopped playing his music. Judging by the constant flow of these sorts of comments, it made me feel that my ability to touch people's lives through his music was uniquely my own.

"I now feel that those DJs who abstained from playing his music during that year missed a very special opportunity to participate in that golden gift we have been given—to make people happy through our ability to entertain, regardless of any stigma, social behavior, political correctness or personal issues that might exist.

"People enjoy dancing to DJ-hosted music so they can escape to a place where the day-to-day complications of life are, for a time, forgotten. For the past 20 years, Michael Jackson has easily been the most requested artist in my catalog of music. The best news of all: His music is now the gift that will keep on giving! Thank you Michael!"

"I cut my musical teeth on Motown and the first group was the Jackson 5," recalls Andrew Walker of Solid Rock Sound Machine, Topeka, Kansas. "I was a shy kid and the 'magic' that Michael exuded was enough to help bring me out of my shell. Fast forward to the Thriller album...One of the best albums ever recorded! I would play it, and the soundtrack to Saturday Night Fever, and it was a party! There was a huge part of my business years and growing up years that Michael Jackson was a part of!"

Alan McKenzie (Amazing Sounds, Oxnard, CA) reports an interesting connection to the King of Pop: "I was actually an extra in Michael Jackson's 'Thriller' video! I was a ghoul in the graveyard scene (no dancing required) but you can hardly even see me in it unless it's the theatrical version because by the time it hit TV/video all you could see was my arm (rest got 'cut off')..."

"Anyway, Michael was great! Even though they told us we weren't allowed to ask for autographs or talk to him and such, at the end of

WHEN I PLAYED MY 20-YEAR HIGH SCHOOL REUNION, ONE OF THE FIRST VIDEOS I PLAYED WAS "BILLIE JEAN." ...THE FLOOR WAS FILLED BEFORE THE FIRST CHORUS AND THOSE WHO WEREN'T DANCING WERE ALL WATCHING THE "MASTER OF THE MUSIC VIDEO" ON THE BIG SCREEN.

the shoot for the graveyard scenes, he came over and thanked us all and even shook hands with some of us (we were still in full makeup too!) and told us how he would remember how great it was and how much fun we all had making the video.

"It was long hard work (about 10 hours-plus shooting time and another three to four for the costumes and makeup)—and all for just \$50 and some free food and drinks... But it was a blast...All filmed up in the Santa Ynez Valley (behind Santa Barbara) at an old place called Matties Tavern and the field next to it (still there).

"And let me tell you, he worked HARD! We watched them do and redo the dancing scenes until HE thought they were perfect enough... Even after the director and choreographer thought they were fine, he said (a few times) let's do it once more because he said HIS performance wasn't the best and it needed to be.

"He never complained about the other actors, dancers or the extras. Sorry, but I think he was an awesome performer no matter how you look at it!"

LASTING LEGACY

At this time, the memorial service, tributes and nightly news specials are over and life is slowly returning to normal. The cause of death is still being investigated and many questions remain. My own hope is that someone will take Michael's former home, Neverland, restore it to its former glory, and turn it into a museum along the lines of Elvis Presley's Graceland, giving fans a chance to visit what was at one time Michael's favorite place. We will never know what surprises Michael Jackson had up his sleeve for us in his comeback; the curtain has fallen, the stage has gone silent and dark, and the King of Pop has left this earthly theater to truly dance among the stars. Farewell Michael, and thank you for the magic that you left behind with all of us in your music. **MB**

Rick Ellis is the owner and operator of Music Express DJ based in Merritt Island, Florida, home of Kennedy Space Center. He began performing on stage at age six. While in college he toured Russia, Romania and Hungary as a featured soloist and dancer. He started Music Express DJ in 2001 and now specializes in video music parties.



Man in the Mirror

Who would have thought Michael Jackson would be outlived by Keith Richards or Ozzy Osbourne?

BY MOSES AVALON

There are clearly far more pressing matters that impact the DJ community more than Michael Jackson's passing. We have an industry in transition and money is falling off the table in every direction. We need to focus on those issues. But I can't ignore the many people who have asked my opinion on Michael's death. Plus, I have to admit, that I am moved by this event. I grew up with Jackson's music and as a producer and engineer I was asked to get that "Jackson sound" by many clients. So, here goes...

Over my 30 years in the music business I've worked, briefly, with or for more than one member of the Jackson camp. I never met Michael directly. What I know of him personally is filtered through my interactions with both "his people," Sony (as a consultant/journalist) and one of his siblings whose album I worked on back in the 1980s. So, my connection to him was nothing great but I did get insight through social osmosis. I'll share some pertinent items:

1. Michael was not nor has he ever been a child molester. The first accusation was part of an elaborate stunt to get his biggest creditor, Sony, to drop him and thus release him from having to pay back hundreds of millions to his record company. It didn't work, Sony held on and I never found out if Michael himself was privy to the inner workings of this ridiculous strategy. The second molestation charge was a cheap extortion ploy with virtually no real evidence to support it. Michael loved children. He was a child himself in many ways. It's true that he had children sleep in his bedroom. But his bedroom was bigger than most people's entire homes (over 1000 square feet). So, it's unlikely that this was anything devious.

2. It is highly unlikely that Michael intentionally committed suicide or even attempted to do so. He loved life despite

his personal issues. He would not plan a comeback tour and then off himself. He would have considered that to be "rude."

3. Michael was a shrewd business man. He played the naive artist in front of the camera because it helped his image, but he understood the business of music quite masterfully. Enough so to engineer and maintain the largest record deal in history: \$75,000,000 a year, for ten years—guaranteed—even if he doesn't deliver a commercially satisfactory album.

4. Michael and his family did not get along. So what? That makes him quite normal.

5. Sony Business Affairs is glad that he's dead. Michael was about \$600 million in debt to the music giant. They had little to no hope for repayment. Now they will recoup both with music sales and INSURANCE. Yes, let's not forget that they insured Mr. Jackson for big bucks in the event of an untimely death (as they do many of their acts). They will probably own a stake in the Neverland ranch when the probate smoke clears and turn it into another Graceland. They will, after a lengthy legal battle, surely get some of Jackson's Beatles catalog, as this was collateralized into his record deal. (Sony will probably let the family keep the Elephant Man skeleton.)

And if you're into conspiracy theories and you're looking for a suspect who advanced Michael's death, don't look to his doctors. They made more with him alive. Look to Sony. That said, I don't think record companies kill people with prescription drugs just to collect the insurance money. This isn't the 1980s, after all.

It would have been nice if Jackson's memorial service had been like John Lennon's in 1980. Back then, tens of thousands gathered in Sheep's Meadow, Central Park to mourn. It was televised—commercial free—and millions around the world participated in a moment of silence, without a single incident of violence. Imagine that, the entire world quiet for one minute to honor a pop singer.



I HAVE NO DOUBT THAT IN 2109 WHEN PEOPLE MUSE ABOUT GREAT MUSIC OF THE 20TH CENTURY, ALONG WITH DYLAN AND LENNON, MICHAEL JACKSON'S NAME WILL ALSO BE IN THE MIX.



Unfortunately, Michael died during a really bad recession. The Mayor of Los Angeles asked fans to pay for the ceremony with contributions, the streets of downtown LA became a gauntlet of souvenir stands, performing rights societies and publishers did not waive their fees for the songs that will be played, and thousands Twittered during the ceremony, despite requests not to. The Lennon vigil, it was not.

I was a fan of Michael's music. And while it was never considered to be as socially relevant as say, Bob Dylan, there is no denying that his contribution to the art form of pop music surpassed virtually everybody. In 100 years very few of today's music giants will be remembered by name, but I have no doubt that in 2109 when people muse about great music of the 20th century, along with Dylan and Lennon, Michael Jackson's name will also be in the mix.

RIP Michael. I will miss you. **MB**

Moses Avalon began his career as a New York record producer and recording engineer. His combined work with Grammy®-winning recording artists earned him several RIAA Platinum record awards. Today he is an artist's rights activist and the author of a top selling music industry reference, Confessions of a Record Producer, which is required reading in the music business curriculums of over 40 schools. Find out more at www.MosesAvalon.com.

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It's Like This and Like That... DJ Jam's Diversified Musical Life

You've seen and heard DJ Jam backing up Snoop and Dre on stage and record, but there's even more—much more—to this creative entertainer.



Born in the East, but raised in the West, DJ Jam caught the DJ disease at the tender age of 13. He quickly went from practicing skills in his bedroom, to DJing free house parties, to his first paying DJ gig at age fifteen (\$50, FYI).

The club and college scene followed, and commercial radio in San Diego by the time he was 18. At 19, DJ Jam battled his way to the DMC US Championship. While working on a degree in Music/Audio Engineering at Cal State he continued to develop his skills and style, and to increase his profile throughout the Southern California club scene.

In 1989, Jam hooked up with both Snoop Dogg and Dr. Dre as a tour and recording DJ. The rest, as they say, is history. Diverse production work; remixes of major hip-hop artists; high-profile gigs at movie premieres and the like; TV appearances on all the late night talk shows and beyond; all this and much more make up the miles-long resume of this self-proclaimed "well-rounded" DJ. Publisher Ryan Burger had the pleasure of sitting down and getting some insight into the creativity and drive of DJ Jam...

Ryan Burger: ...we're here with the legendary DJ Jam. Tell us a little bit about yourself, if you could, please.

DJ Jam: Well, I guess for the past 19 years, I've been rolling with Snoop Dogg and Dr. Dre. Holding it down for them on the turntables; basically traveling the world.

RB: Wow. Back up to even before you hooked up with those guys. How did you get started? I saw some information on your website, that you started out as a mobile DJ, like most of our readers. Tell us how you got going there.

DJJ: Basically I started in the city of San Diego, California. I started by basically my brother-in-law's friend...he had a friend from New York that was a big DJ out there, and they were both in the military. He came out here for summer, and he brought his two turntables, his mixer, and two crates of records, and he stayed at my brother-in-law's house the whole summer. And they did a few parties during that summer.

...I would ride my bike all the way across town just to sit there and watch this guy practice DJing all day. And basically by the end of the summer my brother-in-law saw how much I was into it. So he paid his friend for his turntables and mixer, because back then, New York was really the spot to get all the equipment and everything; all the up-to-date stuff...he bought his friend's equipment from him for me, and his friend left me one of his crates of records to get me started, and said basically, here you go.

So he showed me the basics and I took it from there. I started doing mix tapes in my bedroom. I started passing them out at my schools and to all my friends in my neighborhood. Soon after that, the word got around about my DJing and people started wanting me to do their house parties...So I was doing all the house parties in the neighborhoods, and then other neighborhoods. Once my name got around to all these neighborhoods, I started going to clubs that all my friends would go to, and I started talking to the managers at these clubs and giving them my mix tapes...Soon after that, I was DJing five different clubs in the city and my name got bigger and bigger. Went from doing clubs to all the college events for fraternities and sororities; my name got bigger. I started DJing for the radio station...

So after that, when I was in college, I went Cal State Dominguez Hills in Los Angeles, and was still doing mix tapes. My mix tapes sold in San Diego as well as in L.A., and soon after that I was going to college in L.A. So basically I started doing the clubs there, because a lot of people already knew who I was in the L.A. area just from my mix tapes.

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So I started doing clubs there. I met Dr. Dre at one of the predominant clubs up there in Los Angeles. Basically, he came into the club, saw me do my thing, and next thing I know I was going to dinner with him the next night and he was talking to me about his album he was about to start working on... The Chronic... and basically asked me to be his DJ. And that's how I met Dre.

I met Snoop basically coming on board with him from a mutual friend from when I was doing a party down at San Diego State. And Kurupt from the Dogg Pound had a mutual friend that went to San Diego State... [at] one of the big parties that I did at San Diego State University... Kurupt saw me do my thing; basically jumped on the mike at the party. So I started cutting instrumental back and forth and he freestyled for like 10 minutes straight, and the whole crowd just couldn't believe it, like he was that good... He introduced me to Snoop and Daz from the Dogg Pound because they were all hanging together, writing rhymes all the time. And that's how I met Snoop. And Snoop and Dre weren't even working together big time at that point.

So I was affiliated with Dre over here on the left side, and I was affiliated with Snoop on the right side, and neither one of them knew it at the time. I didn't know that they knew each other like that. So one day Dre had me in the studio, and all of a sudden, Snoop and Kurupt and Daz walked in—this is when Dre was just starting "The Chronic"—and basically they saw me sitting there, and I was like, "Man, what are you guys doing here?" And they were like,

"What are you doing here?" And so that's how the family started, and that's how I ended up DJing for both Snoop and Dre.

After that, they heard about me at the radio station in Los Angeles, 92.3 The Beat, and they had just changed their format and started playing hip-hop and R&B... So I was on the air there and DJing for Snoop and Dre, working on The Chronic... So I'd be at the studio up to a certain point; in the evening, I would go to the radio station and do my thing.

After The Chronic was done, I started hitting the road, and the radio station was really cool because they understood and let me go on tour. And when I came back, I was back on the air. So basically that's how I got, as a DJ, starting from my start point of doing mix tapes and getting my name out there to one day ending up being on radio and working with Snoop and Dr. Dre years later in Los Angeles.

RB: ...So you're both involved of the recording of their albums and touring and actually doing the live DJ set, correct?

DJJ: Exactly. So I've done studio work, as far as albums and songs that they've done; doing the cuts on there... And then being on stage in concert, so doing the stage thing with them... If you see the "Up In Smoke" Tour DVD, I'm the one that's doing that with them... that probably has been the biggest hip-hop production tour to this day.

And then from doing that and going on the road with them all over the world, after we would do the concert, the promoter[s]... would hire me to do the after-party... I would announce the after-party live on the microphone like after our last song on stage... So I started building a fan base all over the world of fans as well as club promoters and club owners; so that when we're not on tour, I keep booking myself out all over the world as Snoop and Dre's DJ.

...I would say the past year and a half, my priority has gone to me DJing and promoting my projects that I do, which are my mix CDs, and now taking my mix CDs to another level. I do mix DVDs now. So my mix CDs have come to life. They shoot me in the studio DJing as well as the videos of the songs that I'm playing—and not just the video, but it could be their live performance on tour somewhere, the footage that I could have gotten from them or their David Letterman or MTV Award performance. I have editors that edit all that together. So it's a really cool thing to watch, as well as hearing me mix.

RB: It's a whole multimedia experience, more than just seeing a guy move two turntables around.

DJJ: Exactly.

RB: On your personal rig, what do you like to work with nowadays? I mean, obviously back then it was pretty much two turntables.

DJJ: I'm a Serato user. So I'm using Serato with the Rane TTM-57 mixer. I still use turntables. I'm an old school vinyl junkie, so I still like feeling that vinyl underneath my fingertips. I do stuff behind my back and all that kind of crazy stuff, too. I was in the DMC Mixing Championships in 1988. I made it all the way to the finals in '88; went against Cash Money that year.

RB: '88. Wow.

DJJ: Yeah. I went from a battle DJ—starting off, as far as learning how to scratch and all these different techniques, and then taking that and learning how to be a party DJ, and then learning how to be a radio DJ. So I come from all those backgrounds. So I still love my vinyl, and Serato.

RB: The future for you: You were talking about how you have so many different opportunities in front of you. Where do you see yourself going in the next five years?

DJJ: ...I want to actually go more into the production. I've done a lot of remixes for certain groups out there in the past. I did the remix of "G-Thang" on Death Row's Greatest Hits... I'm the only one that's done the official remix from that song—that Dre has ever let do that. So I was really fortunate enough to do that.

But I want to get more into production and working with artists and bringing out artists that I believe in, because I've met different artists all over the world. So my whole thing is promoting DJ Jam as a DJ and a producer. And I have a team of individuals that I'm going to be bringing with me as far as production work. So that's going to be my main goal, but always, always staying a DJ at the same time.

RB: Cool. I guess at this point, is there anything else you want people to know about DJ Jam?

DJJ: You can catch me... I'm part of Super Radio Syndicated Networks. I'm part of three different mix shows that are broadcast all over the nation... You can check more about me at my website, DJJam.com; my MySpace page, especially, at MySpace.com/DJJam. You can also catch me on Facebook and Twitter.

RB: Hook up with DJ Jam via DJJam.com. Hopefully we'll be able to get you out to one of these conventions someday and people can actually meet you and everything. That's fantastic, Jam. I appreciate your time today.

DJJ: Thanks for having me, again. **MB**

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The Ladies Take the Reins

Three female DJs describe their roads to success in the male-dominated world of mobile entertainment

BY DJ DAYNA

The Mobile DJ Industry is experiencing a face-lift, as men no longer dominate the role of the mic-master and mix-master. Here are three leading ladies who have put their girlish influence on the "masculine" DJ world.



Elisabeth Scott Daley Daley DJs

www.elisabethscottdaley.com,
www.daleydjs.com

The desire to be her own boss, combined with many talents and a sassy southern charm, gave Elisabeth Scott Daley what she needed to succeed in the mobile DJ business.

Elisabeth Scott Daley has certainly made her mark in the entertainment industry for many years. The multi-talented southerner has been a full time professional entertainer since 16. Her list of talents includes acting, singing, dancing, directing, producing, event planning, emceeing, and, of course, DJing.

As a graduate of The Boston Conservatory of Music, she began freelancing as an interactive dancer for a large entertainment company out of New York City in 1989, while pursuing her musical theatre ambitions. She then found herself working in sales, managing events, and DJing.

Elisabeth or "Liz" soon became addicted to mobile DJing; she realized she had found a profession that combined all of her skills and talents.



"EVERYONE HAS THEIR OWN PERSONAL STYLE AND YOU HAVE TO EMBRACE IT. I DON'T THINK IT'S A GUY/GIRL THING. I AM DISTINCTLY FEMININE AND I'M GOING TO USE THAT AS A PERFORMER."
ELISABETH SCOTT DALEY

"I wanted to still be an entertainer, be my own boss, and not have a really boring job," she recalls.

In 2003, she decided to pack up her things, move back to her home state of Virginia, and start her own mobile DJ company. "I said to myself, why don't I buy the equipment – I can do that!"

Since then, Elisabeth has established herself as a Wedding Entertainment Director™, DJ, master of ceremonies, wedding planner and coordinator. Her mobile DJ business, Daley DJs, produces around 45 weddings per year, covering Eastern Virginia and the Outer Banks of North Carolina.

Today's weddings are productions. So, being a DJ in the wedding industry is not just about playing the music—it involves wearing many hats. Because of her professional entertainment background, Liz definitely has an advantage: "One thing that sets me apart from many other DJs is that I have a performance background and was trained as a stage director."

Another thing that obviously sets Liz apart is the fact that she is a female. But, she doesn't think there's much of a difference between guy DJs and girl DJs. "Everyone has their own personal style and you have to embrace it. I don't think it's a guy/girl thing. I am distinctly feminine and I'm going to use that as a performer." She will admit that as a female DJ/MC in the wedding industry, she takes on a different role than perhaps a male would. "You take on the role of nurturer. I am the bride's best friend and instinctually want to take care of her."

Liz loves doing weddings because she gets to work with different people every week and that every week it's a brand new event. But, the most rewarding part of her job is the personal satisfaction of a bride coming up to her at the end of the night saying "You made this the best night ever." She says, "Those words are golden!"

Even though Elisabeth is a self-starter, she wouldn't be where she's at today without the friends and mentors who have helped her along the way: producers, directors, teachers and fellow performers who helped nurture and define her skills and talents as an entertainer and who she is

as a person. She thankfully acknowledges many of them here: specifically, her husband, Steve for his unwavering love and support; Ed Frank for introducing her to a nationwide DJ industry; Cap Capello for welcoming her with open arms and helping in anyway he could; Mark Ferrell, who told her she was worth more; Bill Hermann, who told her to trust her instincts; Jim Cerone, who always reminded her to be a lady; and finally, Peter Merry for his friendship and guidance.

Elisabeth's success was recognized in the wedding industry when she became the first woman to be accepted into the Wedding Entertainment Director's Guild™, and the first woman on its Board of Directors.

When asked, "You are a girl—how can you do all that?" without hesitation and a lot of energy, Liz exclaims, "If you want to do it, then do it!"

Lisa Kasberg
I'm A Girl DJ Entertainment
www.imagirlDJ.com

Born into a family of musical talent, Lisa Kasberg couldn't ignore the beat of her ambitious heart calling her to leave New Jersey and head out to Los Angeles, where she aspired to march to that beat, on her own drum.

Lisa was pursuing a singing and songwriting career, while working as a sales associate in a mall. Juggling a full time job and work on a music career was extremely frustrating. Two of her brothers had moved out to Palm Springs and owned a mobile DJ company. They asked if she would be interested in working for them on the weekends as a DJ. "I immediately put two and two together," she remembers. "Work as a DJ on the weekends and free up my time through the week to pursue singing/songwriting."

Because she loved it so much, it didn't take her very long to catch on. She was given her first party after only training for 6 months. Following her first party, she admits that she was hooked! Lisa continued to work for three more years until she decided she wanted to start her own company. First, she began working for as many other DJ companies in LA as she could, while still grinding away at a part-time "real job." Then in 1993, Lisa established I'm A Girl DJ Entertainment. Within a couple years she was able to say goodbye to her job and quit working for the other companies.

There are two actions she took at the beginning that Lisa claims were the smartest things she did. "I named my company I'm a Girl DJ Entertainment, because it was something people would remember. People thought it was really clever. I would get phone calls from people who just saw the advertisement. The second thing that catapulted my career is that I sent out a letter to every single family member or friend in Southern California and told them that I was starting my own DJ company and if they knew of anyone who knew needed a DJ for any event to please refer me."

At the time this was all taking place, females were few and far between in the mobile DJ industry. For Lisa, it was a reality that came with

challenges. "When I first started in 1989, I didn't know any female DJs. I felt like I was all by myself." When her brothers started putting her on the events she says, "My mindset was, I'm the only female DJ and that's a bad thing." Lisa also reveals that a lot of times early on in her career she wouldn't get hired as a DJ because they didn't think a girl could handle it. She felt herself become resentful about it. But, her attitude changed after a particular gig. "I remember doing an event one night, and it was so fantastic and I walked away charged from it... I finally realized that my perspective on it was totally wrong. And I needed to change that." As soon as her mentality changed, she reports, everything turned around. "I realized that this is to my advantage and not my disadvantage."

When she is doing a wedding, in particular, Lisa has definitely used her female perspective as an advantage. "It is different than the male perspective, and nothing against the guys. Cause all my friends are DJs and are guys. But when you interview the bride for the first time and are talking to them about their dress and flowers, there's a connection that you make." Lisa prides herself on her strong listening skills: "I don't talk a lot when I'm interviewing clients. I only ask them questions about what their heart's desire is about their event. That's what makes my company stand out. It's all about what their vision is."

Lisa's own vision has resulted in running a multi-system operation that entertains for weddings and corporate events across Los Angeles, Ventura, and Orange counties. She also travels up north to Sacramento a couple times a year. In addition to music entertainment, the company also provides the option of a photo booth, black light show, or photo guest book. During the holiday season, she produces three big shows for corporate events. A game show, a variation of the popular TV show *Dancing with the Stars*, and a *Whose Line Is It Anyway?*-style comedy show that uses local actors from the infamous Groundlings school.

Lisa has also been extremely involved in the wider DJ world. She is a member of the ADJA, as well as a regular participant and speaker at the Mobile Beat conventions. She also competed in the American Disc Jockey Awards three years in

"DO NOT BE INTIMIDATED BY THE FACT THAT IT IS A MALE-DOMINATED INDUSTRY. BEING A FEMALE IN THIS INDUSTRY WILL ACTUALLY BRING YOU SUCCESS."

LISA KASBERG



a row, taking home the Female Entertainer of the Year award each time. And many of you might know her for "Do the Dance," which she wrote and choreographed in 1998.

Locally, she is a member of a group called Women of Weddings. It's composed of female wedding vendors at the top of their game in Southern California. They meet monthly and discuss issues that occur at their events, so they can help each other make their events better and also help one another establish contacts to generate more business. "It's also a great resource for brides," Lisa adds. "When all of us are working on one wedding, it's magical."

Not only does this impressive woman run a successful mobile DJ company, she has also found a way to give back to humanity. With her singing and songwriting talents, she decided to write and record a song called "Extraordinary Woman" to send to her aunt who had been diagnosed with an aggressive form of cancer at the time. Her hope was to inspire her to fight it. Sadly, her aunt never really got to hear the song, since she passed shortly after. In result, Lisa decided to do something else. "I felt so blessed with my



“I THINK BEING A FEMALE DJ DEFINITELY HELPS OUT A LOT, BECAUSE THE BRIDES CONFIDE IN YOU AS ANOTHER FEMALE, AND KNOW...THAT YOU KNOW HOW IMPORTANT EVERY LITTLE DETAIL IS...”

VALERIE MILLER

life and felt the need to do something in this life before I die to help someone else.” She produced a video using the song and sent it to her friends and then had them pass it onto their friends who they thought were extraordinary women. Her song can be purchased for 99 cents on the I’m A Girl DJ website, or you can purchase a \$20 gift set that includes the song with the framed lyrics. All the net proceeds go to Singleton Moms and Angels 4 TLC. Singleton Moms is an organization to help single moms who are battling cancer and Angels 4 TLC is a Foundation created for a particular extraordinary woman, who is currently fighting an aggressive form of breast cancer. You can read more about both on the website at www.imagirlDJ.com.

Male or female, Lisa Kasberg’s success as a DJ entertainer can be an inspiration to others who are new to the business or who are thinking about beginning their own company. But to the females, specifically, Lisa advises, “Do not be intimidated by the fact that it is a male-dominated industry. Being a female in this industry will actually bring you success.” She believes there are two qualities that every successful DJ should have: “Not only do you have to be a really great DJ and MC, you also have to be a smart business person.”

Despite the fact that her music career has ended up marching to a beat she never could have imagined 20 years ago, Lisa considers herself incredibly blessed. “I have a profession that allows me to have the freedom to do whatever I want to do through the week, besides booking parties, and be around people who are happy. I make a wonderful living, I wouldn’t do anything else but DJ.”

Valerie Miller
VIP DJ Entertainment
www.vipdj.com

Whether she’s mixing music behind the DJ booth or helping plan an event, Valerie Miller knows how to make each of her clients feel like a star at their own very important party.

Though Valerie only started VIP DJ Entertainment a short time ago, she has been entertaining at events in Southern California as a DJ and emcee for 12 years.

The native Southern Californian came into the mobile DJ business through the entertainer’s side. She was an aspiring actress in Hollywood trying to make ends meet. “As an actress,” she says, “you’re always looking for that extra little job to keep you alive; and there was an entertainment company that posted an ad that said, ‘Want to learn how to MC and get paid?!’” Having no fear and a vivacious personality, Valerie was a natural on the mic, but the company ended up training her as a DJ first, in spite of the fact that female DJs were unheard of. “When I started it was really a man’s world. People were really shocked when they saw me carrying in a 50-pound speaker.”

In addition to learning as much as she could from working at events, Valerie also spent many hours at home practicing. She eventually sought more work as a DJ/MC with other mobile companies in the area.

There was nothing about the mobile DJ industry that Valerie didn’t like. “I love everything. I love the smell of the equipment. I love setting it up and putting it together. I love mixing music.”

With her passion for DJing, combined with the encouragement of others and help from her mentors, Valerie was certain she could do all of this on her own. “Once you put your mind to something it starts to happen gradually.”

It’s only been four years since VIP DJ Entertainment was born, and already the Southern California company produces 120 events per year, specializing in weddings. “The best thing about DJing weddings is the fact that you’re there for such a great occasion,” says Valerie. “I think being a female DJ definitely helps out a lot, because the brides confide in you as another female, and know that you’re trying everything you can—that you know how important every little detail is to a girl.” It’s simply a fact that men and women speak different languages, especially when it comes to weddings. As Valerie jokingly puts it, “Guys want to talk about the gear and the lights—it’s not an emotional thing for them. They want to see what’s under the hood!”

As her company flourished, Valerie also started raising a family with her husband...a dif-

ferent kind of challenge than what she faced as a first-time entrepreneur. “It’s hard to grow while you’re growing!” she says. “You have to call the brides letting them know you’re going to bring an assistant with you...you’re like, oh my gosh, this is a whole new territory!” The most shocking thing of all was the fact that she still found herself in demand. “It was funny, because everyone was still trying to book the fat, pregnant DJ!”

Valerie found it hard to give up control at her events. “You’re so used to running the show on your own, but you had to rely on other people.” But it actually helped her out in the long run, because the people she hired to help her ended up becoming part of the company’s staff after the baby was born. Now, the VIP staff is a big part of what’s unique about VIP DJ Entertainment. “We all provide the highest level of service that we can and give personal attention to each client and do it in a creative and organized way.”

The company’s ability to make each client feel so important has certainly paid off. The on-line wedding portal The Knot (www.theknot.com) has honored them the past two years with the Best of Weddings Award for the Los Angeles area.

Now that she has the role of a mom and the role of a business owner under her belt, Valerie looks forward to what the future will bring: “I’m thinking of expanding the company in a new direction and starting to do kids’ and family-oriented events.”

Valerie also hopes to inspire other females to join the mobile DJ industry. “Believe in yourself. Have the confidence. Don’t worry about what others are doing!” Because when it’s all said and done, “It’s fun to hang out with the guys! It’s like you’re one of the boys!” **MB**

For DJ DAYna, aka Dayna Solomon, what started off as a college cash fund soon became a passion. She fell in love with the energy she found behind the turntables and in front of a crowd, and has been spinning as a mobile and club DJ ever since. She moved from Ohio to Los Angeles in 2006, where she freelances as a DJ/MC for special events.



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Albert Chauvet: In a Positive Light

The guiding force of CHAUVET talks about the past, present and future of his company and the mobile lighting industry.

From its beginnings in rope light manufacturing all the way to production lighting fixtures now on tour with some of the world's biggest acts, and the latest in LED innovations, Albert Chauvet has been the skillful captain of CHAUVET, guiding his crew through often uncharted waters, but repeatedly arriving at new levels of success. As they've carried out the company's mission of producing products that meet high standards of "value, innovation and performance" DJs have been the beneficiaries in the form of affordable, distinctive, durable fixtures—mobile lighting—for their shows. *MB* publisher Ryan Burger had a chance to speak with Mr. Chauvet about his company, his products, and his vision for lighting the future.

Ryan Burger: We're here with Albert Chauvet of CHAUVET, known as an innovator in the lighting industry, for mobile disk jockeys and also now in architectural and other areas. Albert, tell us how we got to this point.

Albert Chauvet: We've been at it now in business for about 19 years. It's been a joyful ride. I started off in the beginning as a manufacturer; hard-core manufacturing. We were manufacturing products such as rope lighting (also called tube lighting) and selling to all of our major competitors today—friendly competitors today.

From there, with life and different curves coming at us from chain stores getting involved in tube lighting...different barriers [were] coming at us. From the rope lighting, we went into novelty lighting...we started selling black lights and strobe lights and traffic lights. And again we had to face certain chain stores that were selling novelty lighting and killing the pricing. From that route, we wanted to become more specialized...more technology-oriented, and embarked into the DJ lighting.

...About 10 years ago is when we decided to be involved in doing some branding...We just wanted to push into branding and being the innovator—the true innovator—of DJ lighting...

RB: I know a lot of stuff is very similar out there, but in the last five or six years, you've started to really innovate into some fantastic new lights. For instance, the whole LED market, obviously, is a growth area for the industry. Explain why you made the move into that area and some of the real advantages of LED lighting.

AC: About four or five years ago, [after] my trip to some of our co-manufac-



turers in Asia where we outsource our work and some of our own factories in Asia...[I was] at my first meeting with my staff, discussing my trip and what we had laid out as product maps and everything else. And I told my guys, LED is the way it's going to be; LED's going to be the wave of the future. And quite a few of our guys had blank eyes and said, "Albert, you're crazy. We don't see this happening." I said, "Guys, this is where

it's at, and we need to get behind it, and we will be the leader and we will be in the forefront of the LED side."

...We've made incredible strides...We produced the moving head spot LED. We were also the first one that came out with the beam, such as the VUE series...And also as far as wash in the DJ side, we also came out with the COLORstrip—that is one of the most incredible sellers in all the first LED products.

So we've done very well. LED, yes indeed, is the wave of the future. The plus on the LED side, obviously, is the ease of usage. What I mean by that is the power draw is so little on a 15 amp circuit, pretty much a DJ going out to do a gig on a 15 amp circuit can run their whole lighting show. They don't have to worry about taking a side of the building down, the power down, or tripping the breaker; not having to worry about their sound system...So power draw is definitely a plus.

The other great thing is hardly any heat. As it is, when you're doing a gig in a room, it's hot...What you don't want is halogen fixtures getting the room any hotter. So that's a great thing. It runs cooler...You're packing up, and what are you doing? You're blowing the lamps. The halogen lamps will blow because they're still hot and you're moving them. You put them in back of your car, the lamps blow...With LEDs, you don't have to worry about that...And overall for the earth, energy-saving and green-thinking, LEDs are the way to go.

RB: I've seen the brightness on LED has come a long way in the last two or three years...

AC: Yes, it is. I'm glad you brought this up. Again, as I said, we've always been on the forefront of the LED side. At LDI we cranked it up another level. We actually had a full-blown moving head that has the same output as an MSD-250 fixture...So it was just as bright as the top-end good-sized moving head with the full functions of a moving head.

We were the first one, again, that came out with something that bright, and we had it on demo at the show. And yes, we've got some nice surprises coming down the road. That product is in production, but also besides that we do have some other things down the road that are going to take it to another level.

...[and] we continue to bring what we've done best to the market...we're still offering incredible value. So, not only are we leading technology-wise, but also we're not walking away from our core, which is value and making the products available to pretty much everyone.

RB: Where do you see things going in the next five years? I mean, obviously

more of a move to LED, brighter and stronger. Without giving away your development secrets... what's the general direction of the lighting for the entertainment industry going?

AC: Well, pretty much everything we do... number one is value. Number two is how innovative we can be. And thirdly is to make sure that the product will perform. Everybody goes "value-innovation-quality." Quality; what does quality stand for? So we try to stay away from "quality." We say performance. Because if the product performs, that's pretty much why people want it. It's going to perform day after day, night after night, and continue to perform. So with our vision that we have down the road is keeping those three things as core.

I see really the product within the next two to five years... more LED, but definitely... we're doing more beams. So you will see more beam effects down the road, I would say... Also some other things that are probably a little more on the visual side; visual meaning playing videos and different things. This is where the industry will be leading to down the road.

RB: *You've also moved the company into architectural lighting and all kinds of other stuff; a lot of it using LED. I know that doesn't touch directly on DJs, but we have readers that are looking at some of this stuff; some of the outdoor fixtures.*

AC: We've cranked it up to another level. We've definitely committed 150 percent to the DJ side... At the same time, the great thing about CHAUVET is that lighting is the only thing we do... We eat, sleep, breathe lighting. All of our resources and our efforts are dedicated to lighting. We're not trying to be a company that wants to do... a little bit of everything. So that philosophy is what has allowed us in many ways to be on the forefront on the technology and everything else that we've brought to the table on the lighting side.

But at the same time... we've had incredible impact in the production market. In the last three years, [we've become] a major player in the production market and we are selling to all the big production companies in the world, pretty much. At the same time we've also launched a new division of CHAUVET that will be dedicated to the hardcore architectural lighting business. This company will be launched in the very near future, which will have an incredible impact, and keeping the same core tenets; value, innovation, and performance.

And we're spreading ourselves more and more worldwide. Business has done incredibly well for us in Europe, Africa, and for sure in North America and Central-South America.

RB: *Fantastic...*

AC: And thinking of another side of CHAUVET that I didn't touch upon is our laser business. The laser business is way up, and again, we've set the trend on the Fat Beam lasers. About four years ago we were the first on that came out with a Fat Beam laser; breaking the barrier of the 4.9mw, where we were able to have DJs use 10mw lasers. About eight months ago, we took it to another level again. We broke the barrier again where we had 30 and 60 mw lasers out there with the Scorpion Storm RG. These lasers are doing extremely well, and that was another innovation that CHAUVET brought to the table. And in the very near future, we do have some surprising news again that will be coming out in the lasers. We're going to take it to another level again.

RB: *Very cool. Last words—anything else that you want people to know?*

AC: We're looking at being positive. I know it's a hard time out there for everyone. Let's keep working; doing the best we can. Let's be positive. We firmly believe there's a much better side in the future coming down the road. **MB**

** For a complete, unedited transcript of this interview, go to MobileBeat.com.*



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>>>>>>>>> SUMMER OF '69 >>>>>>>>>

A personal look back at Woodstock from four decades further down the highway

BY MIKE BUONACCORSO

Over the years, if it ever comes up in conversation that I was in attendance at the event on an August weekend in 1969 forever known as Woodstock, I tend to get some pretty unusual reactions. "Wow, I didn't know you were there. What were your expectations at the time before going?" or "I always wanted to meet someone who was at Woodstock." Other than making me feel really old, like someone who sailed over on the Mayflower, I usually feel as if they are looking at me like I recently returned from a journey to Mars.

This year is the 40th anniversary of that festival, but you didn't need me to tell you that. Reminders are everywhere, including CDs, DVDs, a VH1 documentary, a new movie, *Taking Woodstock*, the old movie, and several books. In retrospect, my impression is that Woodstock is a lot bigger a deal now than it was then. Sometimes an event feeds off itself to the point that

it becomes almost mythological in stature. That could very well be what has happened over the years since 1969.

GOING UP THE COUNTRY

I wish I had some thrilling yarn to spin, but it's just a story of three college students (not hippies) working summer jobs, with a plan to attend a concert and camp for the weekend in Bethel, New York. The mission was to skip Day One and leave after work on Friday. (That explains why there is no third ticket shown in the photo for the three day event.)

Normally, the trip would be about a four-hour drive, but due to traffic we arrived at our parking spot around 10 PM. I say parking "spot" as opposed to parking lot because what was actually happening, unbeknownst to us, was that the State Police were directing people to the right and left of the roadway; it was not a parking lot—it was the next available open field. In other words, you got as far as you could and you were as close as you were going to get.

So, being blissfully ignorant and thinking it was the parking lot, we figured a short walk would lead us to the concert, so we followed the crowd. One of our trio said he would join up with us in the morning, so the remaining two of us embarked on what was actually a six-mile walk. We reached the crest of a hill at about midnight. Of course there were no ticket takers or gates, and my first impression from a distance was "How the heck did they get all that seating out here?" Max Yasgur's sloped field formed almost a perfect bowl in front of the stage, and when we finally arrived I realized everyone was sitting on the ground!

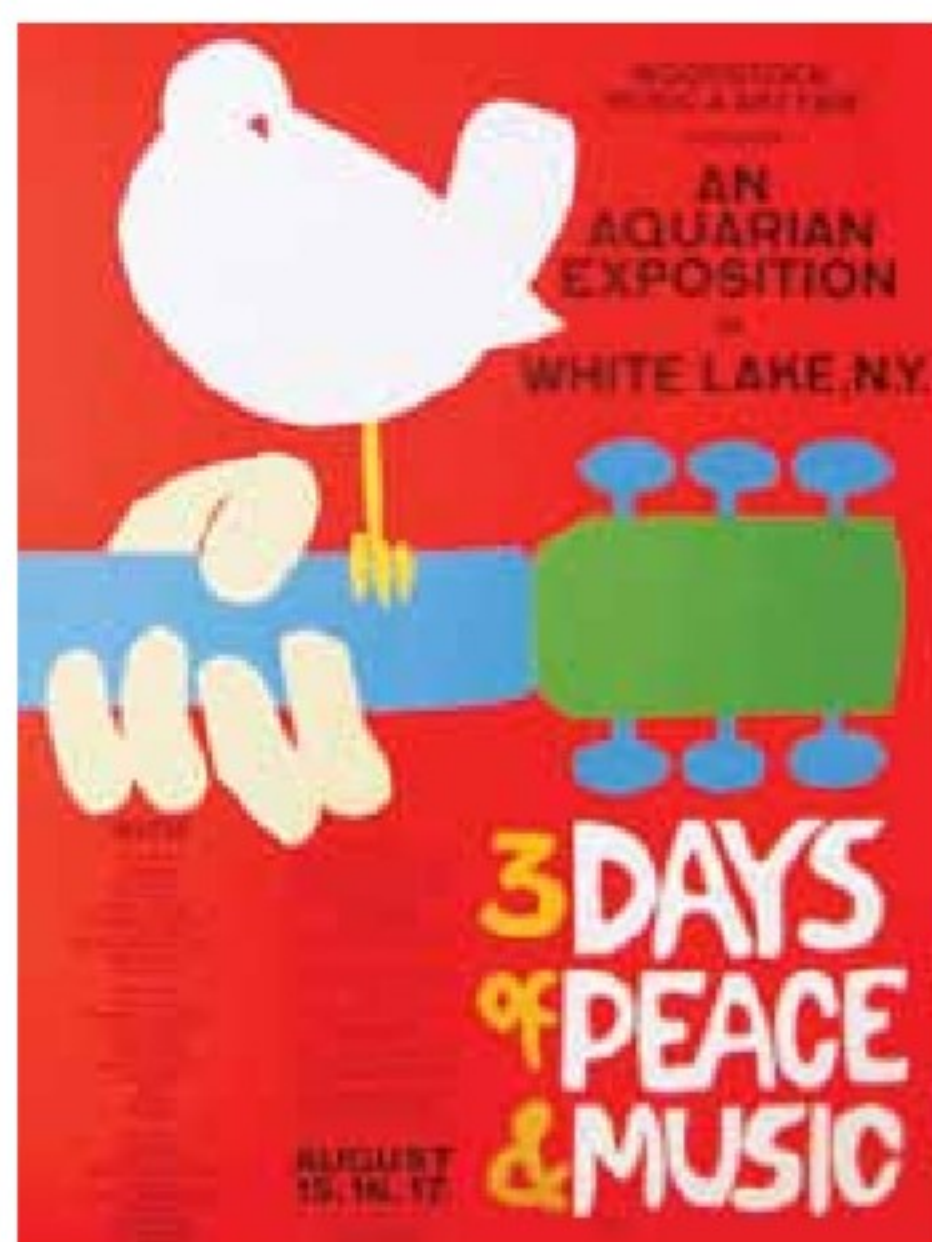
HOT FUN IN THE SUMMERTIME

Looking back, I can only gauge our time there by the order of the performances, not by the time of day. It was day, or it was night. We arrived to the music of Ravi Shankar. Realizing there was no easy return to the campsite, we knew we were in for the long haul. We were going nowhere outside of the immediate area until we were going to leave for home. The long night continued with performances from Melanie, Arlo Guthrie, Joan Baez, Quill and the Keef Hartley Band.

We had been unwittingly wise enough to bring our sleeping bags and some provisions. What we thought we'd use as blankets to sit on turned out to be lifesavers as we slept on the ground that night not far from the stage. Our morning wake up call was from Country Joe McDonald and his famous "Give me an F," followed by a full day with John Sebastian, Santana, Canned Heat, Mountain, and the Grateful Dead.

In between groups, I set out





SOMETIMES AN EVENT FEEDS OFF ITSELF TO THE POINT THAT IT BE- COMES ALMOST MYTHOLOGICAL

to find the "art" displays, as this was supposed to be a music and ART festival. Besides some hippies selling tie-dye t-shirts and other unmentionable items, the artists were nowhere to be found.

And while there were many unusual sights to be seen in any direction, there was a distinct absence of corporate sponsorship logos, samples of energy drinks, MTV reporters, or any of the other results of the commercialism associated with music events of the present.

As dusk fell, Creedence Clearwater Revival opened up their set, followed by Janis Joplin with The Kozmic Blues Band, Sly & the Family Stone, and an uninvited guest: the RAIN.

GOT TO GET OURSELVES BACK...

The weather caused delays to the point where no one knew or cared if it was the end of a set or a rain delay, and when, by 4 AM, The Who began a set that would last until after the sun rose, we decided we had had enough. Word was the worst of the rain was yet to come, so the trek back to the original campsite began. To this day I have no idea how we found it. The third member of our group, who we feared was lost, was there upon our arrival. He had never left the campsite, hooking up with a nearby group with similar interests whose priorities were not live music. He gained a reputation among our group to this day as the "guy who went to Woodstock and didn't go to Woodstock."

The migration out was already under way. It seemed like half of the crowd had the same idea we did. Only when I got home did I realize for the first time the full magnitude of the event's size and impact. One of the most unusual proofs of this was contained on the contents of three rolls of Super 8mm film I shot that weekend. Over the years I converted those movies first to VHS, and then to DVD. They are remarkably poor in content and quality: Passing cars, women I thought were hot (pre-mud), random pets, a few crowd shots and some snippets of the acts. Had I known this event would become so legendary, I would have taken my best shot at producing a stirring documentary!

Western New York State was a great location to be in proximity to some of the major mega-concerts of the day. We were also the exact same distance to the lesser known Strawberry Fields festival in Mosport, Ontario, held the following year, and The Summer Jam at Watkins Glen, New York in July 1973. Both were better organized, well stocked with provisions, had great facilities and featured just as many top-name bands of the day. Summer Jam's attendance was actually higher than Woodstock. But neither event is remembered for its impact on music and cultural history the way Woodstock is. As an avid musician myself before becoming a DJ, I attended them all, gleaning memories good and bad, with meanings to ponder for the rest of my life. **MB**



Mike Buonaccorso is co-founder (with Bob Lindquist) of Mobile Beat Magazine and the creator of the Mobile Beat Shows and Conferences. He continues at the helm as tradeshow producer and plays the role of mentor to all the young whippersnappers at ProDJ Publishing.

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How to Write an Effective Ad

8 great ways to maximize the effect of your print advertising

BY TOM QUINER

You've bought an ad in a bridal publication. How can you maximize your investment? By writing a killer ad.

Before you start writing your ad, spend some time reviewing other ads in the same publication from the previous year. What are your competitors doing in their ads? What are other wedding professionals doing? This exercise will help you create an ad that avoids sameness. You want your ad to "pop." So be aware of what everyone else is doing—and be different. Here are some ways to stand out from the crowd when you write your ad:

1. Make your headline MORE than just your company name.

The headline is your ad's attention-getter. The typical DJ tends to use their company name as the headline. The problem? That's what a lot of other DJs do, too. If that's the case in the publication in which you're advertising, be different. Try idea number two below...

2. Write a headline that INCLUDES your company name.

Not only will you attract more attention, the right headline generates interest in the bride. For example, your headline might say: "Acme Entertainment loves weddings!" With this approach, your prospects see your name immediately. That's good. Even more, you position yourselves as wedding DJs, which brides will find interesting and compelling.

3. Add a sub-headline.

Sub-headlines draw even more attention to your ad. You can place one above the main headline, or below it. For example, if you're using the

headline in #2, you can precede it with a sub-headline that simply says: "Getting married?" Or you can follow the main headline with a sub-headline like this: "It shows. See for yourself at AcmeEnt.com." For that matter, use both sub-headlines to increase the impact of your ad even more. Notice how I slipped the web address into the sub-head. You'll get more hits when they have a specific reason to go your site.

4. Put a benefit in your headline.

For example, your headline might say this: "Acme Entertainment knows how to pack your dance floor. Your guests will rave!" Brides ask a simple question to themselves when they come to your ad: what's in it for me? If you answer the question, she is more likely to call you or at least visit your website. A headline that presents the right benefit helps your ad work.

5. Ask a provocative question and quickly answer the question.

Here's an example. "What's the secret to our success (that no one else has)? Our DJs."

6. Provide info the bride can use.

This approach uses more text than the typical "image ad." You're going to write another provocative headline that is followed up with helpful information. For example, "3 Secrets to Planning a Memorable Wedding Dance." Here's another: "How to Avoid the 7 Most Common Mistakes in Selecting Wedding Entertainment."

7. Offer a free booklet.

This is a follow-up idea to #6. If you write a provocative headline that promises additional information, you can offer it in a booklet instead of revealing it in the ad. In other words, you tease the bride with the lure of the information in the booklet. If you ask her to call for the booklet, you'll have a very good lead. Most brides will prefer to request it from your website. These leads aren't as good, but you'll get more of them.

8. Use a quote from a satisfied customer as your headline.

For example, "Acme Entertainment



Getting Married?

WE LOVE WEDDINGS!
It shows.

See for yourself at **AcmeEnt.com**

ACME
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1-800-810-4152
www.AcmeEnt.com

exceeded my expectations." Here's another: "My party rocked!" Or: "My wedding was better than my friends' weddings. Acme Entertainment made all the difference!" Be sure to use quotation marks around the headlines. Use the bride's actual name with her quote to make the ad work even better. Get her written permission first, of course.

You hope your ad gets your phone ringing immediately. The reality, though, is that a bride needs to be exposed to your company three, four, or even five times before she follows up with you. Perhaps she sees your ad, then meets you at a bridal show and picks up your brochure. She takes your brochure home and reads it. She sees your website on it and checks you out online.

With that in mind, use your ad in a bridal publication to its full potential. Here's what I mean: publication ads really give you credibility. Credibility is worth its weight in gold in this era of fly-by-night DJs. Milk it by announcing the publications you advertise in right on your website. Do the same in your brochures and direct mail pieces. Develop an appropriate graphic with these words in it: "as seen in Acme Bridal Publication."

One more thing: Many local bridal publications offer mailing lists and e-mail lists. Use them. Most wedding professionals don't use the mailing list. That's good for you because your mail will stand out because brides don't get as much as they used to. On the other hand, brides get a ton of e-mail from wedding professionals. Be sure to indicate very high up in the e-mail where you received her e-mail address to maximize your credibility.

If you take some of these ideas and adapt them to your business, your "killer ad" will make a big difference in your bottom line this year. **MB**

Tom Quiner is President of Breakthrough Marketing, Inc. (www.breakthroughbrochures.com), a company that creates and prints marketing campaigns for DJs, including professionally designed and written brochures, matching business cards, folders, letterhead, and websites.

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Thoughts on Marketing and Music

BY JAY MAXWELL

Since joining the School of Business at Charleston Southern University, I have had the opportunity to teach a wide variety of courses at the undergraduate level. One of the few courses that I have not taught is marketing, but if given the chance to teach it there is at least one important concept that I would make paramount: Even if a company has the best product or service available it will fail unless the consumer is made aware of what the company has to offer.

One of my current students was recently married and she told me that she wished she had known about my company before she contracted with the company that played at her wedding. Unfortunately, even though she was a student at the university, she had not heard about my services until she was in my class. After reviewing my website for a management project that I assigned her class, she said she would have preferred my company over the one she hired. The only reason that she did not select our company is that we failed to bring to her attention what we offered. The lesson learned is that there is always room for improvement when it comes to marketing your company.

SPECIAL DELIVERY

One of the ways that we market our company is with our mission statement, which is printed on the front cover of the booklet that we send to our clients. Though our complete mission statement is "Deliver WOW at every event by going above and beyond our client's expectations with the highest quality professional mobile disc jockey entertainment available in the Southeast," the part that we emphasize is the first portion. We condense this statement down to two words for the client: "deliver wow!" When asked what we do, we use this as the focal point of our company—if you employ our company we will go above and beyond your expectations. This gives the clear image to the potential client that our company is poised to do what few service-oriented companies are willing to do today—"deliver wow." When a client asks what your company can offer and you simply tell them that you will play the music that they request or that you will provide the entertainment for the event you are telling them the exact same thing that every company in town is telling them. You must show the potential client what makes your company unique. For us, it starts with the "delivering wow" concept.

NAIL DOWN YOUR NICHE

Years ago, we had on our business card all the types of events that we did—weddings, corporate events, birthday parties, reunions, etc. Basically, any type of event where you would find a DJ, we had listed on our card. If you look at our website today (www.jaymaxwell.com) it would appear that the only type of event we play for is weddings. In fact, one of our main taglines is "wedding disc jockey professionals and reception coordinators." We still play our fair share of events like pool parties and Sweet Sixteens, but we market to get the events that bring in the largest revenues. We may lose out on some gigs with this strategy, but our reputation of satisfying brides

Maxwell's 100 Most-Requested Country

	SONG TITLE	ARTIST	YEAR
1	FRIENDS IN LOW PLACES	GARTH BROOKS	90
2	BLESS THE BROKEN ROAD	RASCAL FLATTS	05
3	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS	95
4	FAMILY TRADITION	HANK WILLIAMS JR	79
5	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	92
6	CHICKEN FRIED	ZAC BROWN BAND	08
7	SHE'S EVERYTHING	BRAD PAISLEY	06
8	I HOPE YOU DANCE	LEE ANN WOMACK	00
9	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH	04
10	WATERMELON CRAWL	TRACY BYRD	94
11	ALWAYS ON MY MIND	WILLIE NELSON	82
12	WHEN THE SUN GOES DOWN	KENNY CHESNEY / UNCLE KRACKER	04
13	FROM THIS MOMENT ON	SHANIA TWAIN / BRYAN WHITE	98
14	TWO PINA COLADAS	GARTH BROOKS	97
15	IT'S YOUR LOVE	McGRAW / HILL	97
16	MY BEST FRIEND	TIM McGRAW	99
17	MY WISH	RASCAL FLATTS	06
18	THEN	BRAD PAISLEY	09
19	AIN'T GOING DOWN ('TIL THE SUN COMES UP)	GARTH BROOKS	93
20	ALL MY ROWDY FRIENDS ARE COMING OVER	HANK WILLIAMS JR	84
21	CHATTAHOOCHIE	ALAN JACKSON	93
22	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER	08
23	SHE THINKS MY TRACTOR'S SEXY	KENNY CHESNEY	99
24	LOST IN THIS MOMENT	BIG & RICH	07
25	HONKY TONK BADONKADONK	TRACE ADKINS	05
26	HOW FOREVER FEELS	KENNY CHESNEY	98
27	I CROSS MY HEART	GEORGE STRAIT	92
28	I LIKE IT, I LOVE IT	TIM McGRAW	95
29	I MELT	RASCAL FLATTS	03
30	JUST TO SEE YOU SMILE	TIM McGRAW	98
31	BEER FOR MY HORSES	TOBY KEITH / WILLIE NELSON	03
32	DUST ON THE BOTTLE	DAVID LEE MURPHY	94
33	HERE FOR THE PARTY	GRETCHEN WILSON	04
34	NO SHOES, NO SHIRT, NO PROBLEM	KENNY CHESNEY	03
35	SHAMELESS	GARTH BROOKS	91
36	TO MAKE YOU FEEL MY LOVE	GARTH BROOKS	98
37	CARRYING YOUR LOVE WITH ME	GEORGE STRAIT	97
38	THE DANCE	GARTH BROOKS	89
39	GEORGIA ON MY MIND	WILLIE NELSON	78
40	IF TOMORROW NEVER COMES	GARTH BROOKS	89
41	MAKING MEMORIES OF US	KEITH URBAN	05
42	SONG OF THE SOUTH	ALABAMA	88
43	MUD ON THE TIRES	BRAD PAISLEY	04
44	BABY'S GOT HER BLUEJEANS ON	MEL MCDANIEL	86
45	BREATHE	FAITH HILL	99
46	COME A LITTLE CLOSER	DIERKS BENTLEY	05
47	GOOD STUFF	KENNY CHESNEY	02
48	REDNECK WOMAN	GRETCHEN WILSON	04
49	AS GOOD AS I ONCE WAS	TOBY KEITH	05

and grooms remains our mainstay and continues to give us a steady flow of business from the higher paying bridal market.

Narrowing your area to a specialty is similar to a doctor who is a heart specialist who only takes care of a patient with heart issues. She could certainly also take care of a sick patient with a sore throat or a skin rash, but instead she practices her skill where she has greater expertise and thus can charge a fee that is accordingly higher. Perhaps your strengths tend more towards corporate events or school parties (proms, etc.) and you can charge more because of your knowledge and reputation in those areas. Discover what your company does best and market primarily in that niche. Your goal should be to become the mobile disc jockey company in your area that has set the standard in that particular niche, whatever it may be. Once you have established your reputation as being the best in the market, then it should be your goal to continue to raise the bar.

Part of our marketing strategy is to point out to our potential brides the awards that we have received from a national bridal magazine which rated us "above and beyond" for the last three years. Along with this national recognition, we are proud to show them the page in our booklet with the latest testimonials from our recent newlyweds who rave about the service they received from us at their wedding. These "fans" are often our best resource for future events as they tell their brief story of why they were thrilled with our entertainment. We participate in all the local bridal fairs and as brides stop by our booth, we point out that even after 28 years in the business, our primary goal is to completely satisfy a bridal couple so that they will want to sing our praises and be added to our list of clients who write that we went above and beyond their expectations. We ask them, "Don't you want to say "wow" after your event?" They always say "yes" and then we proceed with showing them our various packages.

KNOWLEDGE IS POWER

Another basic lesson in marketing is to know your audience. We do an incredible amount of research each year to update our music listings to reflect the recent song requests from our brides and grooms. It is this same research that goes into the book we sell to other disc jockeys called Play Something We Can Dance To. There is a category called "beach music" that is not found in most books, but one that our local audience would expect to see listed. This regional favorite of South and North Carolina features music primarily from the 1950s and 1960s. Tunes from many Motown artists as well as several local artists like the Tams, the Catalinas, the Embers, or Chairmen of the Board keep the locals on the dance floor doing a step called "the shag" (South Carolina's official state dance. If these artists are unfamiliar to you, don't panic. Unless you're from the Carolinas, it is doubtful that you will ever get a request for music that you can "shag" to.

But it is surprising to me that many national lists found in magazines that offer suggestions of what to play include very few country hits. This is another category (which is listed in our book) that the South and other areas listen and dance to on a regular basis. In this part of the nation, if we did not have a country category in our selections, there would be many weddings that we might not book. In our booklet, we divide the top country songs into three categories: fast country, slow country and those that are often chosen for first dance songs at a wedding. This issue's list combines those three categories into one list of the 100 top country songs for a wedding reception. Many of them are traditional first dance songs, while others are just great party songs.

It is possible that your area has other regional dance favorites like Salsa, Merengue, or Polkas that you will want to highlight in your literature. Remember that whatever you are marketing as your strengths, you must be ready to deliver on what you promised the client. If you are marketing to the bridal market, you need to know how to perform the functions of the reception coordinator and at the same time keep a wide range of ages dancing all night with our music. If your area has a large contingency of people who like a particular type of music, develop your knowledge of that genre. Know your local audience and be sure to market to those customers, so they will know you can satisfy their requests at a party when they yell, "Play Something We Can Dance To!" **MB**

Mobile Beat's resident musicologist since 1992 (in every issue since #11), Jay Maxwell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, in Charleston, SC. He is also a professor of Math and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.

50	MUST BE DOIN' SOMETHING RIGHT	BILLY CURRINGTON	06
51	ANY MAN OF MINE	SHANIA TWAIN	95
52	COWBOY TAKE ME AWAY	DIXIE CHICKS	99
53	I JUST WANT TO DANCE WITH YOU	GEORGE STRAIT	98
54	I WILL ALWAYS LOVE YOU	DOLLY PARTON	74
55	I LOVE THIS BAR	TOBY KEITH	03
56	STRAWBERRY WINE	DEANA CARTER	96
57	AMAZED	LONESTAR	99
58	MOUNTAIN MUSIC	ALABAMA	81
59	SHE'S MY KIND OF RAIN	TIM MCGRAW	03
60	ALL MY EXS LIVE IN TEXAS	GEORGE STRAIT	87
61	A COUNTRY BOY CAN SURVIVE	HANK WILLIAMS JR	81
62	I'M ALREADY THERE	LONESTAR	01
63	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN	99
64	THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE	03
65	UNANSWERED PRAYERS	GARTH BROOKS	90
66	THE WAY YOU LOVE ME	FAITH HILL	00
67	COURTESY RED, WHITE, BLUE	TOBY KEITH	02
68	DON'T TAKE THE GIRL	TIM MCGRAW	94
69	KEEPER OF THE STARS	TRACY BYRD	95
70	LANDSLIDE	DIXIE CHICKS	02
71	REMEMBER WHEN	ALAN JACKSON	04
72	NEON MOON	BROOKS & DUNN	91
73	THIS KISS	FAITH HILL	98
74	YOU'VE GOT A WAY	SHANIA TWAIN	99
75	I LOVED HER FIRST	HEARTLAND	06
76	BABY GIRL	SUGARLAND	04
77	CLOSER YOU GET	ALABAMA	83
78	FOREVER AND EVER, AMEN	RANDY TRAVIS	87
79	DON'T ROCK THE JUKEBOX	ALAN JACKSON	91
80	ME AND YOU	KENNY CHESNEY	96
81	MY NEXT 30 YEARS	TIM MCGRAW	00
82	SHE'S IN LOVE WITH THE BOY	TRISHA YEARWOOD	91
83	WHEN I SAID I DO	CLINT BLACK	99
84	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	87
85	GOODMORNING BEAUTIFUL	STEVE HOLY	01
86	WHERE THE GREEN GRASS GROWS	TIM MCGRAW	98
87	WOULD YOU GO WITH ME	JOSH TURNER	06
88	YOU HAD ME FROM HELLO	KENNY CHESNEY	99
89	YOUR MAN	JOSH TURNER	05
90	BABY LIKES TO ROCK IT	TRACTORS	94
91	BUBBA SHOT THE JUKEBOX	MARK CHESNUTT	92
92	DEEPER THAN THE HOLLER	RANDY TRAVIS	88
93	GOD BLESSED TEXAS	LITTLE TEXAS	93
94	INDIAN OUTLAW	TIM MCGRAW	94
95	LADIES LOVE COUNTRY BOYS	TRACE ADKINS	06
96	WHEN SOMEBODY LOVES YOU	ALAN JACKSON	01
97	WRAPPED AROUND	BRAD PAISLEY	01
98	HOW DO YOU LIKE ME NOW	TOBY KEITH	99
99	I RUN TO YOU	LADY ANTEBELLUM	09
100	ALL I WANT TO DO	SUGARLAND	08

It's Only a Matter of Timing

It's not just who you advertise to, but when you do it.

BY MARK JOHNSON

In articles past, I've mentioned several forms of advertising that mobile DJs use. Yellow Pages, newspapers, and direct mail are some forms of tangible advertising. TV and radio are forms of intangible advertising. E-mail and your website are somewhere in the middle.

The tangible forms tend to have a longer-lasting effect as once they are printed and distributed, there is a high probability that your message will remain in the hands of your prospective customers for a period of time. Intangible forms are here for a moment and then disappear, only appearing again in the memory of your prospects.

While you cannot put an e-mail or your webpage physically in their hands, it would fall in the category of a tangible form as your prospects could either leave the e-mail in their inbox for a while, file it for a future purpose or even print it out. They could bookmark your webpage for future use. But they also fall into the intangible form as some e-mail filters may cancel out your e-mail and, of course, a webpage is not really a primary form of advertising. It certainly carries your message. But usually something else got your prospects to click to your site.

Publishing tycoon William Randolph Hearst

THE BOTTOM LINE... IS PUTTING YOUR MESSAGE IN FRONT OF YOUR PROSPECT AT PRECISELY THE RIGHT TIME: WHEN THEY ARE MAKING A DECISION. TIMING IS INDEED EVERYTHING.

once said that 50% of the money spent on advertising is wasted and that the trouble is identifying that 50%. In today's economic climate, with reduced revenue (either due to fewer events or reduced prices), it is more important than ever to be very careful with this significant hidden expense.

As I use several forms of advertising during the year for my DJ business, I can find that certain forms work at certain times of the year better than others. The bottom line on the effectiveness of an advertisement is putting your message in front of your prospect at precisely the right time: when they are making a decision. Timing is indeed everything.

CALENDAR ANALYSIS

It's helpful to examine the time period between when your prospects first call to answer your ad and the date that they are planning their party. Let's call this the "lead time."

Granted, recurring annual events like Christmas parties may have a long lead time but obviously not exceeding 365 days. Weddings can actually have their lead times exceed one year, based on the availability of church and reception facilities as well as many other couple-specific issues.

But certain defined event periods can offer predictable lead times. For example, middle school, high school and college graduation parties usually fall into a May-July "season" (oddly conflicting with the popular wedding season). My experience indicates that most of these parties have a lead time of less than two months.

So, obviously, what this means is, don't have your graduation party ad hit the school newspaper in September; your prospects will certainly not retain your message. Count back two months from the beginning of that season and start your promotions with the school newspaper in late April and continue through the end of the school year. School newspaper ad rates are incredibly small, so running 10 weeks of a weekly ad may cost the same as one regular newspaper ad. But the bang for the buck is great, as you are targeting virtually the entire senior class for two to three months.

The lead times on birthday and retirement parties are anyone's guess, as these events happen year round. Anniversary parties mirror the wedding season for obvious reasons.

Block parties, beach club events

and other summer parties occur June to August (duh) and their lead time could probably be upwards of two months. Oddly enough, the more tangible the booking person is, the longer the lead time. An activities planner at a beach/swim club may plan their entire calendar in May or earlier. On the other hand, a neighborhood block party may also be planned in two weeks.

School dances very rarely get booked before school starts but you also run into a variety of situations. Some schools book all the dances for the year at one time in September. Others may book them a few weeks before each dance. Plus there could be extra dates added during the year. School dances are a separate breed of prospects compared to all other mobile DJ target markets. But that's another article.

WHAT'S YOUR FREQUENCY?

One of my non-DJ clients is a huge international publisher and they stress the importance of advertising (obviously their major revenue source) and that keeping your name in front of your prospects is a continuous process. That's why they're called "ad campaigns." You don't just place a single ad and hold your breath. Plus, frequent insertions of your ad will usually bring down the cost of each ad. But if you cancel before the frequency period is done, they may re-rate you based on your actual ads. To be cost-conscious, have a simpler ad that will run every week or month instead of putting all your eggs in the basket of one huge ad.

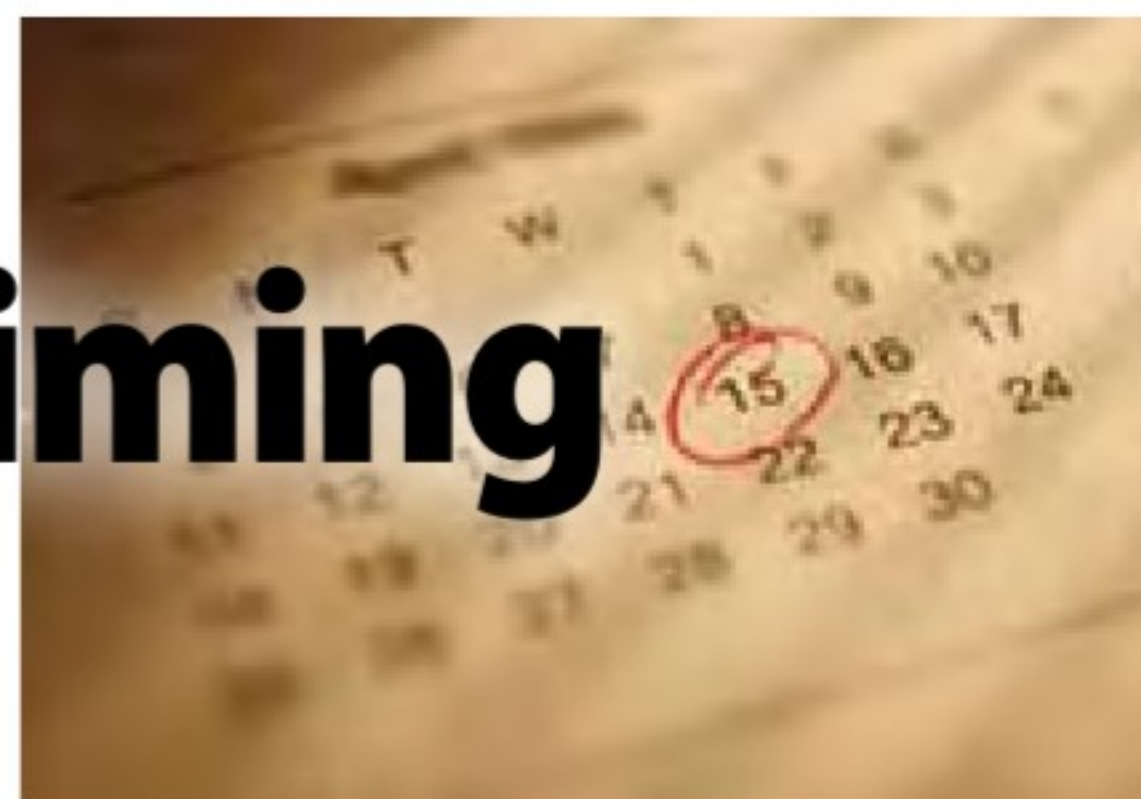
Chart your own course regarding advertising, but keep your prospects' schedules in the front of your mind. Don't advertise to swim clubs in November. Don't promote Christmas parties in February. Don't hit the schools after May 1st.

Clearly the proper timing of your ads is as much an art as it is a science. Your best estimates of when to hit certain demographics or prospects will always have to be adjusted according to how each campaign goes. The key is to pay attention to the timing and make it work as much in your favor as possible—and hopefully recover some of that 50% of ad money Hearst says you are wasting. **MB**

For over a decade, Mark Johnson has offered his insightful and often incisive perspective on issues of importance to mobile DJs here in Reality Check.



His articles grow out of his own experience and observations of other DJs during his travels. Always providing an alternative view, his views are informed by a wide knowledge of the entertainment technology field and the professionals who work in it.

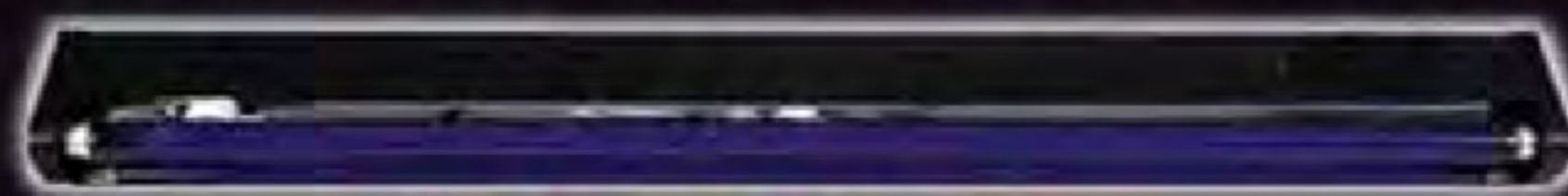


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Making the Most of Word-of-Mouth

Follow up on your pro performance with proactive steps to build your buzz

BY MIKE FICHER

Colorful brochures, eye-popping web sites and elaborate advertising pieces are certainly critical elements to attract business in the highly competitive world of the mobile entertainer. But, arguably, your most enticing and compelling marketing tool available is one that is, perhaps, most under your control—your performance.

THE BEST THINGS IN LIFE ARE FREE

Most marketing experts support the concept that the most cost-effective advertising is word of mouth. If a client enjoys a transactional experience that fulfills or exceeds their needs and expectations, when asked for a recommendation, they are likely to think of your company. Conversely, when a performance falls short of their hopes, the double-edged sword of word of mouth can be piercing for the entertainment service.

Ivan Misner, co-author of the New York Times bestseller *Masters of Networking*, calls "word-of-mouth marketing truly the world's best-known marketing secret."

Writing also at www.entrepreneur.com, Misner muses: "What if there were a way to build your business, year in and year out, regardless of fluctuations in the economy or the activities of your competition?"

To support the marketing of your performance, you must own the actual steak before creating the sizzle. Thus, your performance must be worthy of the word-of-mouth marketing.

TUNE DEF

Certainly, your musical selections must be appropriate for your event. Are your floors filled? Are guests tapping their toes even when they are not dancing? Is your volume supportive of conversation when merited? Are you identifying the clients' musical goals and aligning your selections and sets to optimize achievement? Music provides the majority of audio content at just about every event serviced by a mobile entertainer. How do you measure up to clients' musical outlook?

SAY WHAT?

An increasingly critical element in the measurement of a mobile entertainers' performance is their voice talent. Are your word choices sensible and sensitive? Do you speak clearly and concisely? Are your topics relevant to the moment at the event? Do you vary modulation to emphasize specific words, phrases and ideas? Are you engaging, entertaining, informative and compelling?

If you feel a learning opportunity exists, classes are available through colleges and voice agencies in most major cities and many mid-sized communities. Enrolling might be the best investment you can make in developing your performance skills.

ACT ONE

The days of the behind-the-console, music-is-the-message, look-at-my-cool-equipment entertainers are fast becoming as obsolete as DAT tape, 8-tracks and fax machines. At least moderate interaction, even if the association is limited to conversations with guests about requests or information about the celebrants, is becoming more critical in determining the capability of an entertainer.

If you can lead games, instruct dances, conduct trivia contests, emcee American Idol or Dancing with the Stars-style segments, or host games shows, your value to your client and your range of possible gigs increases immeasurably.

How are your interpersonal skills? Are you approachable? Do you have command of your dances, games, and trivia? Are you personable, inclusive and comfortable working the room? Are you flexible to adapt the game or interactive element to your audience?

Ask a fellow entertainer or perhaps a recognized professional in one of the related fields, such as dance, to attend and critique a performance that offers plenty of interactive elements. While their criticism might skew toward their level of expertise, nuggets may be offered that will elevate your efforts.

57 WAYS

If your steak is cooking, now you share the sizzle more effectively. But, according to Misner, the luster of a memorable performance may wear off unless the relationship is nurtured to keep the thought fresh in the testifier's mind.

"Some people think that word-of-mouth is a little like the weather: fairly important, but not much they can do about it," the expert writes. "Many others think that it's just about good customer service, but it's not. Don't get me wrong—good customer service is critical for the success of any business—but if you expect happy customers to talk about you a lot, think again."

So, what are some of the ways you can build upon the good taste of properly sizzling steak you've left with your clients? Here are a few flavors:

Leverage Existing Social Networks. Leveraging ideas presented by Andy Ebon and George Lopez at the recent Mobile Beat convention, entertainers need to be where clients are. Increasingly, that "place" is within online social networks such as MySpace and Facebook. Are you aware of what is going on in those communities? Do you have a presence there?

Another resource I've found useful is the marketing blog at www.doshdosh.com. There you'll find several strategies for exploiting word-of-mouth marketing, applicable to your performance.

Target the Influencers. Using a technique formerly restricted to cutting-edge companies, now mainstream corporate America attempts to identify individuals who can persuade others to embrace certain habits or wear certain fashions. The "trendsetter marketing" concept provides key individuals with new products or access to new services in the hopes they will endorse and promote these products or services. These individuals typically have large social and professional spheres and possess great peer influence. Who are the trendsetters in your community who may influence the choice of entertainers?

Exclusivity and Scarcity. Websites or businesses often launch virally through a private beta approach by offering a limited number of site invites. If you are a sole operator, well, you only can be in one place at one time. How do you communicate the exclusivity of your service? How do you communicate the launch of a new or expanded service?

TENDING YOUR FIELDS

Misner views word-of-mouth as more farming than hunting. "Building your business through word-of-mouth is about cultivating relationships with



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"We Help DJs Build
and Grow their
Business!"

ADJA.org

AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 5 ISSUE 5 • SEPTEMBER 2009



TOUGHER DANCE FLOORS —FACT OR EXCUSE?

By Jim Cerone

For 10 years, I shared an office at WENS radio with my friend Bernie Eagan. In addition to hosting the morning show on B105.7, Bernie is also a mobile DJ. After every event, he and I trade voice mails and leave what we call the "Gig Report." We talk about set up issues, how we dealt with overzealous uncles, what requests we got, and what songs did and didn't work on the dance floor.

Bernie will tell you that lately I've been complaining about the "gulf" between generations. In my experience, it's getting harder to keep Mom and Dad and the Bride and Groom on the dance floor at the same time. Forget about Grandma and Grandpa!

In his book *The Long Tail*, author Chris Anderson explains the possible reasons for this: "...the postwar broadcast era of radio and television, is now starting to tatter at the edges...Every year network TV loses more of its audience to hundreds of niche cable channels...Where are those fickle consumers going instead? No single place. They are scattered to the winds as markets fragment into countless



niches." I highly recommend you read this book as a research tool to help keep you up to date with how your new clients think.

In the past, hit movies, songs and TV shows were dictated to us by the limited number of media outlets. If you had a TV in the '70s, your choices were ABC, CBS and NBC. At your high school, everyone listened to the same 3 or 4 radio stations. The only movies you could see were the ones showing at your local theater.

That limited, restricted access is not only gone, but now, the consumer is in complete control. As a result, our culture has very few "shared" experiences. We simply are not watching or listening to the same things at the same time anymore.

What does this have to do with our dance floor? It means we have fewer and fewer big "hits" that the entire audience knows. The odds are stacked against any song truly reaching mass appeal. People like to dance to music they know and that pool of common, shared music is shrinking.

Other factors may be making our jobs more difficult:

1. *Shorter attention spans*—this may mean that we have to abandon the "integrity" of a song and mix in and out of tunes faster.

2. *Echo Boomers are all about "me"*—in addition to having wide ranging musical tastes, our younger clients don't like to be told what they can and can't have played at their wedding


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receptions. They are used to getting their way. There is nothing wrong with that, but it takes even more skill to mix across genres and decades.

3. *No excuses*—we can't say "we don't have that song" because someone will download it on the spot and hand us their iPod, iPhone, laptop or MP3 player.

Dealing with these issues requires tactful people skills and gentle education to manage our client's expectations.

Do we throw our hands up and surrender? Absolutely not. However, the current climate makes our programming and people skills more important and more valuable than ever. 

Jim Cerone is an ADJA member and creator of the Perfect Host DVD series. For more information, visit www.jimceronetheperfecthost.com.

ADJA Empowers Chicago!

The ADJA held its first ever National conference in Chicago, IL. The attendance was extraordinary, with over 200+ attendees. That is more than three times larger than any other conference not connected to a magazine. The seminar line up was unmatched and the exhibit hall had incredible bargains. Troy from DJEventPlanner.com was thrilled and said, "When we do it again, we will be the first to sign up!"

ADJA partners DJIntelligence, DiscJockeys.com, Denon, American DJ, Digigames and Promo Only all provided members with exceptional discounts as well as awesome support to the conference. They also indicated they would be back next year.

"We are very pleased. For its first year, our conference had the largest exhibit hall of any conference outside of the two major shows that have been established for decades" said Dr. Drax of the ADJA.

At \$49 for members, the conference was an affordable 2.5 days crammed full of education from the best and the brightest, both inside and outside the mobile entertainment industry. Alan Berg from the The Knot.com shared about how to reach the echo boomer bride. Andy Ebon spoke extensively on social networking and provided an impassioned keynote address Sunday night on developing relationships that last.

International branding expert Liz Goodgold shared a wealth of experience and knowledge on the power of your brand, how to avoid common branding mistakes and how to build the winning brand called "you." Mark Imperial detailed how to develop a successful multi-touch marketing program designed to place you top-of-mind with your clients and prospects.

Randy Bartlett, Jim Cerone, Scott Faver, Brian Harris, Adrian Cavlan and many more of the ADJA's best and brightest shared their insights and wisdom on a variety of topics. Randy and Jim both premiered new seminars in Chicago. A number of new presenters, including Robert Krueger, Mitch Taylor and Chad Wandel, all delivered excellent content.

Look for the return of the ADJA

Empowering your Dreams Conference next summer!

ADJA Strengthens Bond with NACE

Continuing its solid support of the National Association of Catering Executives (NACE), the ADJA remains the only DJ association to be a National Silver partner with the organization. Through our efforts we are getting the word out to venue managers and catering executives about what a quality DJ can do for events at their facilities, and how the DJ reflects upon them more than they might like to think.

This year, in addition to providing facilitators for all of their seminars as well as entertainment at several of the events during the week, ADJA provided the entertainment for the closing Gala. ADJA Charlotte Chapter was instrumental in our efforts. ADJA member Mark Pezzella came in with lights and lasers blazing, creating a hot nightclub vibe. It was so hot, in fact, that fire alarms 300 feet away were



set off! (Actually, food service people creating hundreds of crème brulee's probably tripped it! But hey, the ladies loved it when the firemen showed up!)

"It was an enormously successful event," states Dr. Drax. "Their theme was fire and the ADJA definitely brought the heat!"

Also generating party energy was an interactive video message system courtesy of TextLive, which wowed the partying NACE members.

Big thanks and congrats go out to Brian Hines and all the members of the Charlotte chapter, who stepped up and assisted in this very large event. ADJA local chapters—just one more reason ADJA leads the industry. ADJA is the only organization with real local chapters in more cities across the nation than

anyone. Read more about our efforts with NACE at: <http://weddingmarketing.net/blog/2009/08/01/adja-reinforces-professional-dj-image-nace-conference/>.

ADJA Member Rocks the DJ Expo...Again!

In what has become a regular occurrence, we are thrilled to announce that



DJ of the Year Steve Moody (R) with Mike Walter.

an ADJA member, Steve Moody, won the 2009 DJ Entertainer of the Year at the DJExpo in Atlantic City. Steve joins a long list of ADJA members winning

DJ of the Year, including such talents as Jasmine Gonzales, Sean "Big Daddy" McKee, Marcello Pedalino, Gerry Sirracusa and Bobby Morganstein.

Steve, in his ever so humble way, expressed the following: "I am still in a bit of shock after winning 2009 DJ of the Year. You have to remember, I am from one of the smallest towns in the country—so even being a finalist is a big deal! I began working on my game "Jukebox Eliminator" as soon as we got home from the convention last year...and have taken it through a ton of changes over the past few months. I have probably done it at 60 events so far...and am finally totally satisfied with it...for now (ha ha ha).

"...I had no idea that performing a game would even put me in the running for the actual DJ of the Year award. In my experience with the competition, it is usually a dance that wins. However, it was my idea to share the game...as I thought it was something that everyone could do on their own. So in my mind it was more about sharing than competing this time around—which I think made me feel more comfortable on stage.

"I am truly and sincerely humbled... and thankful to old friends and many new friends in the industry...There were so many people that were judging and in the audience who have inspired me over the years...so this was just incredible."

ADJA members dominate where excellence is found and tested. More members speak at various conferences around the nation than those of any



other organization.

The ADJA booth was right on the main doorway and was always filled with people talking about the association and how it could benefit their businesses. We signed up a very large number of new members during the show, to whom we say, "Welcome aboard!"


ADJA in the News

In its ever-increasing campaign to educate consumers, the ADJA National President was recently interviewed by a reporter for a newspaper article on weddings. You can find the article at www.adja.org. This interview makes over 200 interviews for the ADJA this year alone. This effort is reflected in more and more consumers recognizing ADJA as the place to find quality DJs.

ADJA Educates Quinceñara Market

Continuing its mission to inform the world about how to hire a quality mobile DJ, the ADJA provided an excellent article to *Quinceñaras Magazine*. This excellent, informative article was written by ADJA member Rick Canez of LunaDisc Entertainment. Rick has been a regular contributor to the ADJA with seminars on Latin Music and Events as well as assuming leadership of our sister organization, the Latin Disc Jockey Association. Rick is a well known entertainer in the Southwest and a great part of our team.

ADJA Loses One of Its Own

With sadness we announce the passing of Craig Saylor, a long time ADJA member in Phoenix, AZ. Craig was an inspiration to us all. He is survived by a wife and children. The ADJA Phoenix Chapter will be doing what they can to support the family in this time and to see that all of Craig's events are covered, with the proceeds going to his family. Craig was a kind and compassionate fellow who enthusiastically worked to be the best DJ possible. He will be missed. 

THE MASTER'S SERIES

REFERRALS: HOW MANY DO YOU WANT?

By Scott Faver

Many business professionals attend networking events or socials, and join networking groups like BNI (Business Networking International) and/or their local chamber of commerce, all with the good intention of building their businesses and promoting their services.

They pass out their business cards, brochures and flyers, talk to as many people as they can, and "work the room," so to speak. The next day they stare at the phone and wonder why it's not ringing with new clients calling.

It's true, networking is a contact sport. You have to get out of your cave and leave your comfort zone, to get out there and meet and interact with people. A harbor is safe, but boats are not built for harbors!

But this limited approach may be suspect. People don't care how much you know until they know how much you care.

I Wanna Talk About...Me?

Question: If you went to a networking event and there were 100 business professionals, and all 100 attendees came to the event to receive a referral, how many referrals would be passed at this event?


The answer is zero, goose egg, nada, none at all. If everyone comes to receive and none to give, then no referrals are passed. Networking is a two-

way street. Everyone has to participate for it to work properly.

But remember, networking is not always reciprocal. It's important to recognize that the pool of referrals that you feed on may not be the same pool you replenish from.

A plain English example: You pass three referrals to Betty. You receive three referrals from Jane. And never receive a referral from Betty. But Betty does have referrals for someone else in the group.

T.E.A.M. Together Everyone Achieves More! There is no "I" in TEAM.

If you want to receive more referrals, start sharing more referrals. 

For more networking tips visit <http://thepartyfavers.com/maillistform.html>



If everyone comes to receive and none to give, then no referrals are passed. Networking is a two-way street.

Mitch Taylor

In our last article we discussed P, Q and R of Sales Success. This article we continue with S, T and U.

S = Sell, Sell, Sell

"Nothing happens until a sale is made." Tom Watson, the creator behind IBM, coined this phrase originally and it still rings true today. Without a sale, you have no service to market, no one to perform for, and no money coming in. Everywhere you turn, people say we're in a recession now. If you are a business owner, you are your own economy. What have you done lately to stimulate sales? There's a great book entitled *Never Eat Alone* by Keith Ferrazzi which discusses building relationships one at a time. I highly recommended this book if you are looking to get out of a sales rut. Remember it's called netWORKing, not netTALKing.

T = Talk WITH your clients, not TO them


When you sit down in a meeting with your client, who does the majority of the talking? Are you "actively" listening? Or are you just passively "listening" while your mind is formulating what to say next? Ask a question and then LISTEN to the response. Re-state their response and then offer a solution. The basis of sales is that your potential client has a problem. They view you as one who may have the solution they need. If you can show them that you are the person best suited to solve their problem for them, you get the sale. It's that simple. How is this achieved? Talking WITH your clients, not TO them.



U = U.S.P.—What's Yours?

U.S.P. stands for Unique Selling Proposition. It defines who you are, what you do, and is often the reason that clients will buy from you. Some DJs think that

their U.S.P. is that they play requests. It could be, if no one else in your market does, but that's an easy fix, isn't it? To truly discover your U.S.P. you must dig deep within yourself. At the writing of this article, I just returned from the ARMDJs Conference in Tennessee, where Larry Williams presented his outstanding new seminar entitled "B Sides." Your "B Side" could also be or become your U.S.P. Currently, for me it's being the only person in my market offering the level of services that I offer as a Wedding Entertainment Director™. That could change soon, so once again it's time to dig deep within myself, find my own "B Side" and U.S.P. What's yours?

Thanks for reading. I'll be back next month with V, W, and X in Sales Success. 

Mitch Taylor is a 17-year veteran of the mobile entertainment industry and got his start working on the cruise ships of Carnival Cruise Lines. He is a member of the ADJA and WED Guild™. Mitch owns and operates Taylored Entertainment in the Upper Peninsula of Michigan and can be reached at 906-786-6967.

"We Were Wondering If..."

By Mike Walter

I got an email recently to check out a clip on YouTube called: "Best Wedding Entrance Ever."

When I clicked on it, it was a shot from a church where a wedding ceremony was about to start. Instead of your typical "Cannon in D" or "Trumpet Voluntary" though, Chris Brown's "Forever" starts and the bridal party, instead of entering elegantly arm in arm, come strutting down the aisle with a variety of dance moves that were obviously well-rehearsed. The video ends with the bride even dancing into her own wedding ceremony.

It's a fun clip and perhaps you've seen it. Or perhaps you were one of the dozen or so DJs that sent it to me to check out. That's right—after getting one email, I got over ten more. I guess that's the definition of a viral video.

What I took away from this video, and so many others just like it on YouTube or Vimeo, is that couples, more


and more, want to be unique and want to stand out. We've all seen it take the form of custom introductions or audience participation medleys taking the place of your old fashioned slow song first dance.

And the DJs that are flexible, that are willing to truly personalize and customize their performances for each and every couple are the DJs that are going to be most successful dealing with these millennial brides and grooms.

I heard Randy Bartlett make this point recently in Chicago at the ADJA's first ever DJ Conference, "Empowering Your Dreams." He made the point that every DJ can claim to "customize" a wedding because in reality, at every reception we use the bride and groom's actual names and we play the wedding song that they selected. But the DJs who are truly customizing and personalizing are the ones who are willing to sit with their clients and flesh out ideas with them; to discover their true vision for their day, and as Mark Ferrell once said, "be fascinated by their event."

It's a goal I think every DJ should aspire to. How long are your planning appointments with your clients? How many do you have? When you meet are you just getting their bridal party names and top ten requests or are you sincerely getting to the bottom of it all? Are you allowing them to dream big? Are you enabling them when they say, "We were wondering if..."

It's easy to do a "cookie-cutter" wedding. It's easy to play the same songs, to take the Mobile Beat Top 200 list to every party and just mix it up a little. But to think outside the box at every event, and to follow the path that each and every client leads us on—that's the true challenge. But it's also the true art form.

Do your guests leave your parties saying, "that was truly unique" or just that you were a good DJ? I would argue that as brides aspire to be more and more unique, it's the DJs who are willing to work with them who are going to find their calendars filled with high quality bookings. 



The Perils of Technology

By Mike Fernino

Remember *The Jetsons*? In this futuristic cartoon, machines did all the work for mankind. Technology had reached the point where robots were even part of the family fabric. Is this only fiction...or a vision of our future? Let's take a look at how technology has specifically impacted the DJ industry today.

Digital media is the new standard. Computers, hard drives, and software are replacing CD players and turntables. But is laziness replacing effort and common sense? Technology has a way of giving you a false comfort zone. We may find that the methods are now simplified to a point where we stop thinking for ourselves, and just rely on technology! Let me give you a few examples...

Impaired Driving

I ran into a DJ colleague of mine recently as I was exiting my afternoon event. He was coming in, I was going out. We took a few minutes to converse on his new system and hard drive with 100,000 songs, of which he was very proud. But when I asked him where his backup hard drive was, he replied, "Why would I need another hard drive? Everything I need is right in here!" My response was blunt: What would he do when his hard drive broke? His response echoed the response I get from many DJs to the same question: "I've have never had a drive go down before!"

Here is the BIG problem. Just because something has not happened to you, does not mean it won't. I guess my friend will just wait until he destroys a wedding day for some unfortunate bride and groom before he learns about the necessity of backup plans.

"I Rely on WiFi." Why?!

I have seen more and more DJs walking into my events from other rooms, asking

for help getting a song. It seems that with WiFi becoming available at many catering facilities, many DJs think it is OK to wait until the wedding day to obtain the needed songs. BAD IDEA! Just last week, a DJ asked me for a song that he needed desperately. It was for the groom to dance with his mother. I guess he had found WiFi at the facility previously, but it was out of operation that day. This is a common problem with WiFi. Sometimes it's there and sometimes it isn't.

How lazy and irresponsible can we become? This is just as bad as leaving for a wedding without the first dance song and hoping that the DJ in the room next door will let you borrow it.

There is a growing dependency on new technology in our industry. We look for the lightest, quickest, and cheapest way to get things done. Yet these are not always the best way to get things done.

Driving Me Crazy

Where are you getting your music?

I can't tell you how much this bothers me; it happens all the time, unfortunately. Look in the mirror and ask yourself if this is you.

I have seen many DJs who share all of their music files with other DJs. Besides being completely illegal, what results is a cluttered hard drive and chaos within the ID3 tags.

A DJ friend asked me to help him on a wedding, so I would have to use his system. As I called up "Old Time Rock n Roll" I noticed there were 15 versions of the same song on his hard drive. I immediately asked what was the right track to load up. He said, "Take #4 because 6 of the versions have issues, and the others haven't been checked out yet." Yikes! How does a visiting DJ know how to navigate through your catalog if this is the condition of it?

Why, does anyone need more than 1 version of a song on a hard drive? This is clearly a direct result of file

sharing and hard drive duplication at local coffee shops.

Yet another example is a DJ that I terminated from my company for obtaining a corrupt file of the bride and groom's last dance on LimeWire. It obviously didn't work and we had egg on our face.

This is unorganized. This is unprofessional. THIS IS ILLEGAL. Enough said.


Wait, There's More...

It is not just hard drives that can and do crash. What happens when you have no back up computer or software platform? The answer is the party goes in the tank! Why, I ask you, would a DJ not have a backup plan? Well, by not having at least a single CD player in your rack and a book of backup CDs at your event, you are setting yourself up for failure.

Many DJs I know have chosen to leave their CDs home. Yet another case where technology makes us lazy. How hard can it be to bring your CDs to an event, but leave them in the van? If you have never used CDs before, you MUST have a backup computer with software ready to go in case of complete primary system failure. It is not enough to have backup equipment. You must have a PLAN in place in case the backup is needed.

A wise man once told me, "Beware of your backup. You might just have to use it someday."

Being a Responsible Driver

Clearly, advances in technology have made our job as DJs easier, but have they made us smarter? A gear problem is not the gear's fault, but the user's fault for being lazy. We must ultimately hold ourselves accountable for how we use the new tools of the trade. Only then can we avoid being victims of the perils of technology, and instead use technology to our best advantage. 

Mike Fernino is a founder of DJ Idea Sharing (www.DJIdeaSharing.com), which has helped educate hundreds of DJs through local events, convention seminars, and internet radio podcasts.



THE HIGH COST OF BEING CHEAP

Focusing on price rather than value is a common mistake, but it will cost you big

By Robert Kiyosaki

The other day a friend of mine approached me excitedly, saying, "I found the house of my dreams. It's in foreclosure and the bank will sell it to me for a great price."

"How good is the price?" I asked.

"Just before the real estate market crashed, the seller was asking \$780,000 for the property. Today, I can buy it from the bank for \$215,000. What do you think?" she asked.

"How would I know?" I replied. "All you've given me is the price."

"Yes!" she squealed. "Now my husband and I can afford it."

"Only cheap people buy on price," I replied. "Just because something is cheap doesn't mean it's worth the cost."

I then explained to her one of my most basic money principles: I buy value. I will pay more for value. If I don't like the price, I simply pass. If the seller wants to sell, he will come back with a better price. I let him tell me what he will accept. I know some people love to

haggle; personally, I don't. If a person wants to sell, they will sell. If I feel what I am buying is of value, I'll pay the price. Value rather than price has made me rich.

Against my

advice, my friend sought financing for her "dream" home.

Fortunately, the bank turned her down. The house was on a busy street in a deteriorating neighborhood. The high school four blocks away was one of the most dangerous schools in the city. Her son and daughter would either have to go to private school or take karate lessons. She is now looking for a cheaper house to buy and has asked her father, who is retired, for help with the down payment. If her past is a crystal ball to her future, she will likely always be cheap and poor, even though she is a good, kind, educated, hard-working person.

My Point of View

What follows are some thoughts on why my friend will probably never get ahead financially—especially in this market.

1. She and her husband have college degrees but zero financial education. Even worse, neither plans to attend any investment classes. Choosing to remain financially uneducated has caused them to miss out on the greatest bull and bear markets in history. As my rich dad often said, "What you don't know keeps you poor."


2. She is too emotional. In the world of money and investing, you must learn to control your emotions. When you think about it, three of our biggest financial decisions in life are made at times of peak emotional excitement: deciding to get married, buying a home,

and having kids.

My dad often said, "High emotions, low intelligence." To be rich, you need to see the good and the bad, the short- and long-term consequences of your decisions.

Obviously, this is easier said than done, but it's key to building wealth.

3. She doesn't know the difference between advice from rich people and advice from sales people. Most people get their financial advice from the latter—people who profit even if you lose. One reason why financial education is so important is because it helps you know the difference between good and bad advice.

As the current crisis demonstrates, our schools teach very little about money management. Millions of people are living in fear because they followed conventional wisdom: Go to school, get a job, work hard, save money, buy a house, get out of debt, and invest for the long term in a well-diversified portfolio of mutual funds. Many people who followed this financial prescription are not sleeping at night. They need a new plan. Had they sought out a little financial education, they might not be entangled in this mess. 

Robert Kiyosaki, author of Rich Dad Poor Dad, is an investor, entrepreneur, and educator whose perspectives on money and investing fly in the face of conventional wisdom. To find out more about his approach to building wealth, go to www.richdad.com.



The ADJA

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So DJs Can Build
& Grow Their Business!



BECOME
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EDUCATION

- ADJA exclusive DVD Instructional Series* featuring key topics for the professional DJ
- Learn to educate consumers on how to choose a truly professional Disc Jockey

NETWORKING

- Network with other professionals in your city and across the country
- Build and grow YOUR business and help encourage success among other ADJA members

SUPPORT

- Membership has its benefits! As a member you will receive: Discounts on Liability and Property Insurance, Exclusive Legal & Accounting Advice, A Mobile Beat Magazine subscription, Music Discounts, Marketing Materials and much more...

We Offer More!

- ✓ Real local chapters provide "more" education, networking and support.
- ✓ "More" benefits that "benefit" you.
- ✓ "More" education to you, your employees and your clientele.
- ✓ "More" ADJA members in "more" places.
- ✓ Exclusive streaming media in HD
- ✓ Exclusive online Webinars.
- ✓ One-of-a-kind "DJ in need" program (see www.adja.org for more details).

**"More" Unity –
the ADJA is bringing together
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AMERICAN DISC JOCKEY ASSOCIATION
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By Email: office@adja.org
By Click: www.ADJA.org

ARE YOU PROACTIVE OR REACTIVE?

ACTIONREACTIONREACTIONNOITCAERNOITCAERNOITCA

Bryan J. Dodge

Why do so many people put off what they need to do today? You can find the answer in the way you choose to live your life: Are you proactive or reactive?

The Good Life Rules are all based on living a better life both at home and at work. Until you change to a proactive lifestyle from a reactive lifestyle, you will always blame procrastination. Don't get me wrong; many people suffer from procrastination and it can steal the Good Life from you. So what are the keys that allow you to live a proactive life?

1st Key: Remove Guilt

You were not born with a reactive mentality. You learned it over years of making mistakes, setting goals and not accomplishing them, or not setting goals at all. I once heard a person say "Guilty feelings are circular...you need to move in a straight line with one foot in front of another." Small steps can lead to giant gains and that is exactly what you can do to counteract all the guilt.

2nd Key: Don't Get Distracted

Never before has the human race had more distractions in their daily lives. It is important to realize that if the world keeps you distracted, you will not stop and think. And if you don't think before

making your choices, you will continue to make mistakes; you will continue that reactive mentality and continue to blame your failures on all the distractions in your life. Once you understand why the distractions are in your life, controlling them gets easier. It is very important to create an environment that is more serene. You can escape to a tranquil mental setting by eliminating or minimizing noise and distractions, ensuring you have adequate lighting, and most importantly, living by one of my favorite sayings, "If you're not in a hurry, don't act like you are."

3rd Key: Exercise

To those of you who feel so fatigued that you just can't get around to doing what you have to do, I say: Exercise! Ironically, when you are most tired and feel a lack of energy, exercise will provide a boost, raise your endorphins, and oxygenate the brain to think more clearly. The key word is "think." I know from personal experience—exercise promotes focused attention.

4th Key: Seeing and Actualizing

The Good Life has two major components: recognizing your gifts and taking action to bring them to fruition. As great as it feels to be able to see some of the important ideas that come into your head or heart for what they are—

life-changing opportunities—that's only one part of the puzzle. You've got to do something about them. And to me, a 48-hour time period is the perfect


If the world keeps you distracted, you will not stop and think.

framework for taking action, because it gives you time to prepare yourself, but not enough time to procrastinate. So, always remember The

Law of Diminishing Intent: what comes to your heart, you must act on it within 48-hours, or the world will distract you or steal it from you.

Be Somebody

My wish every day is that I can find the words and energy to remind you that you are a "somebody," not just an "anybody." Somebodies are more proactive than reactive. Anybodies are more reactive than proactive. Somebodies understand that it is our choices that determine the course of our lives. To change your current course to a better life, you have to stop and think about your choices. To do so will change

your philosophy, not your circumstances. Somebodies always take advantage of circumstances created by their right choices. 

The Good Life Rules!





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Goods, Services, or Both?

Adapting your product mix to meet changing market demands

BY JOHN STIERMBERG

What is your "product?" How do you adapt your product mix to changing markets? This article addresses those questions and offers three actionable success tips to help you make sure your products are on target with your clients' needs.

WHAT'S A PRODUCT ANYWAY?

Let's cut through the confusion. Here's our simple definition. A product is what you get paid for. There are two broad categories of products: goods and services. Most mobile entertainers sell services and describe them in words like "magical experiences" or "the soundtrack of your life." That's fine for promotion, but in terms of planning and revenue generation, most are providing entertainment services, such as:

- Audio, video, lighting, staging, and special effects for rent, including the operator (DJ, KJ, VJ, lighting person, etc.).
- Programming and pre-event consultation.

• System set-up, operation, and teardown.

• Access to related services such as videography, event planning, site selection, furniture rentals, temporary structures (tents, gazebos, etc.).

On the "goods" side, some DJs sell party props and favors, wedding invitations and other printed matter, post-wedding remembrances like CDs, DVDs, photos, etc., company logo items (t-shirts, hats, etc.), remix CDs (legal or otherwise), and other related merchandise. While this is a good source of supplemental income and promotion, most mobile entertainers are in the service side of the business.

Many mobile entertainment companies do it all. They are "turnkey" houses offering one-stop shopping for their clients. Others are specialists, focusing on a specific discipline or product category like music and sound for special events, A-V rentals for the corporate market, or stage lighting. As an individual, you may also specialize in things like music programming, MC work, video projection, or show planning.

In all of these cases, your product is what you get paid for.

A PRODUCT MIX CHANGES OVER TIME

Are you selling the same goods and services today that you did five years ago? Ten years ago? Things change. Technology drives some changes,

like the A-V industry's conversion from analog to digital, the rise of wireless everything, or the current popularity of powered speakers or DJ mixers with iPod inputs.

Your business objectives also play a key role in your changing product mix. You may want to grow your business and expand into new product categories. It's normal to change products, including the specific services or brands that you represent, sell, and use routinely. The reverse is also common. Multi-category businesses may occasionally delete products or spin them off into separate companies.



UNDERSTANDING PRODUCT LIFE CYCLES: THE SIX PHASES

Here's some textbook stuff to illuminate this and put it into perspective. As you read this section, remember the days of LP turntables, VHS video, bell bottom pants, and "signs of the Zodiac" from the bygone disco era.

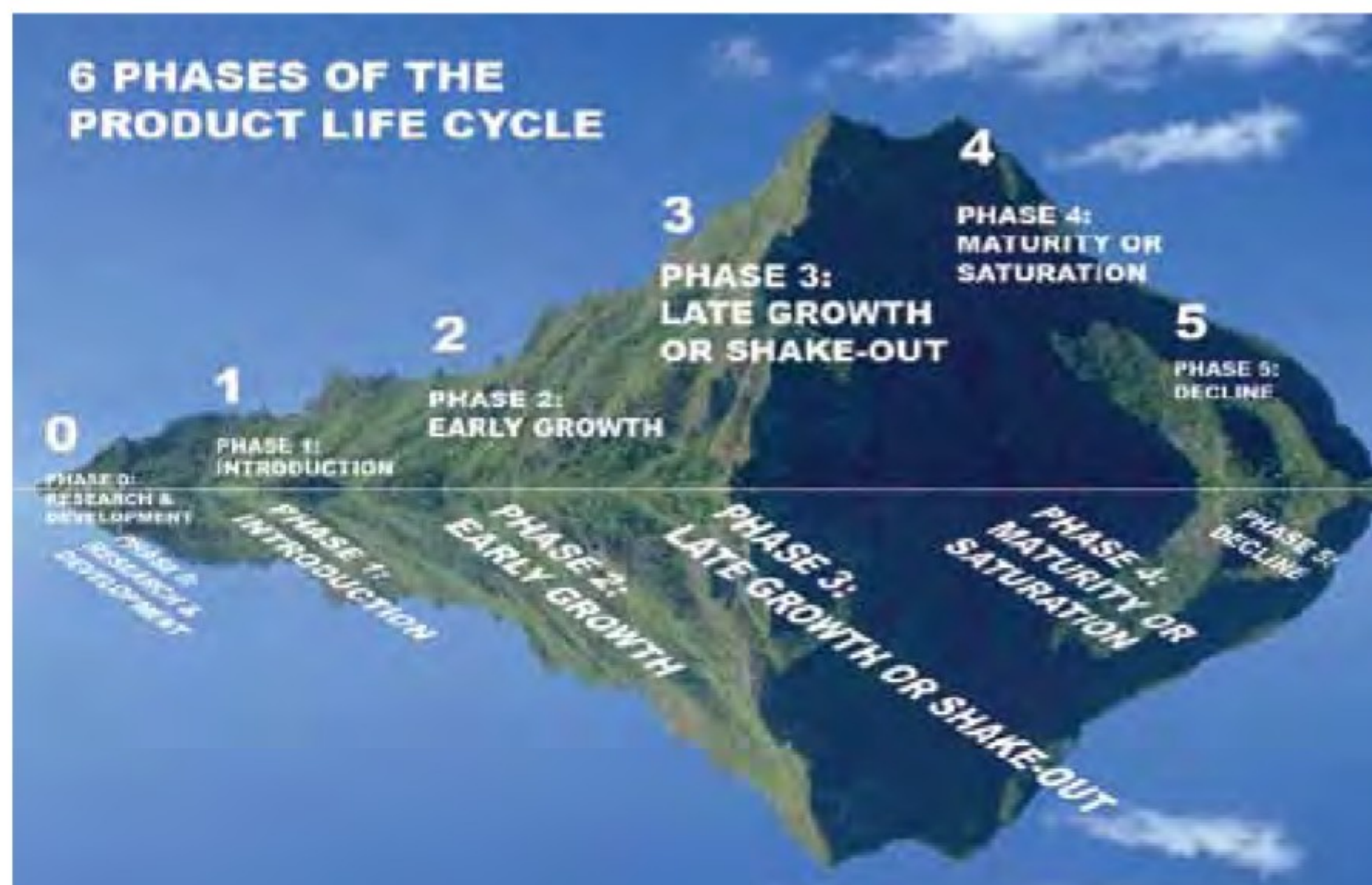
Key point: Each product has a "life cycle" roughly analogous to that of human life: conception and birth through childhood, adolescence, adulthood, maturity, seniority, and death. The business world uses slightly different terms and organizes the product life cycle into six phases:

• **Phase 0: Research and Development (R&D).** Product planning and development occurs before the product is ready to sell. For mobile entertainment people, this phase is when you do market research, analysis, and planning. (Note: R&D is called Phase 0 rather than Phase 1 because the business schools and textbooks presume that development work has been done before the product actually exists in reality and is launched.)

• **Phase 1: Introduction.** This is when products are initially launched and may be used only by early adopters or brave clients.

• **Phase 2: Early Growth.** In this phase, the business starts to take off. In addition to more customers and revenue, the customer profile begins to change and become more mainstream.

• **Phase 3: Late Growth or Shakeout.** This is the phase that everyone wants to get to fast—the fat middle of the bell curve. It's



YOUR PRODUCT IS WHAT YOU GET PAID FOR.

when demand is strong and it's a seller's market. (Note: The term "shakeout" refers to the fact that many businesses merge, sell to another company, or go out of business during this phase. There are fewer businesses in the market in Phase 3 (and subsequent phases) than in Phases 1 and 2. For example, some of the product lines that you use may go away, or be absorbed by another brand. Or individual mobile entertainers may be hired by a multi-rig operator and branded under that company.

• **Phase 4: Maturity or Saturation.** After a while, demand for what you do reaches a plateau—your business stops growing. While the numbers may be large, the audiences and the production fees are not getting bigger. The market is saturated. There is plenty of business done, but a little less

"buzz" than in the Late Growth phase.

• **Phase 5: Decline.** This is the phase that everyone wants to avoid, as it signifies a loss of popularity, marketability, and earning power. In music industry terms, it's when former "name" artists perform on package shows, at festivals, on cruise ships, or for corporate events. While the fee that they command per performance may be enough to make a living, the average fee and number of dates is less than in earlier phases.

WHY DO I NEED TO KNOW THIS? THREE SUCCESS TIPS

Change is inevitable and normal in business. It is valuable to understand the six phases of the product life cycle so you can anticipate changes and adjust your business operations accordingly. Here are three tips for optimizing and adapting your product strategy as market conditions change.

1. Review your product mix at least once a year. Get rid of obsolete gear and phase out product lines (services) that don't make sense any more.

2. Listen to your customers when they ask for turnkey service or one-stop shopping. That may mean doing something "radical" like getting into a new product category

such as karaoke, video, lighting, sound production and the like.

3. Avoid getting into product categories that are either "too young" or "too old" in terms of their life cycle. The young ones have not been proven and de-bugged yet. The old ones are about to be replaced. Look for the sweet spot before investing too heavily.

Your product strategy is a key element in your business plan. Understanding your product mix and product life cycles help you stay in control and be more competitive.

Next issue we'll talk about how to integrate your product mix and your pricing strategy in order to forecast future sales revenue. In the meantime, best wishes for continued success in mobile entertainment! **MB**

John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com and follow him on Twitter @JohnStiernberg.

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SOUL
SAY YEAHHH!
Spinning Your Favorite

Traffic Patterns: Leveraging Website Stats

Sharpen Your E-Marketing Tools, Part 1



BY ANDY "CUBBIE" POWELL

There is one crucial step any DJ business—but especially wedding specialists—must take before pursuing other promotion: Invest in a quality website.

Why is this so important? Today's bride expects it, and will be unlikely to consider a vendor that doesn't have a website. She appreciates the empowerment the web has given her to make more choices and do more sorting of her options before "investing" in a phone call.

What's more, it's becoming less and less likely that a bride who responds to your ad will do so by picking up the phone; the next step she'll take is to visit your website. That means that if your site isn't up to par, you stand to lose much of the business you're drumming up with your advertising. And worse, you may falsely conclude your ad's not working. (More on this ahead.)

Bottom line: Until you have a website that accurately and appropriately represents your DJ business, investing in advertising doesn't make sense. Start with a quality site, and, once it's ready, be sure to back it up with sufficient advertising so that brides can find your home in cyberspace.

UNDERSTANDING THE PRINT/WEB CONNECTION

Perhaps the biggest web marketing mistake I see DJs make is relying solely on their websites to generate business. They've overestimated the amount of "free" traffic their websites receive. On a regular basis, I hear from a panicked DJ facing a dramatic drop in business because he assumed he no longer needed to advertise—because he thought he was "getting all his business from his website."

It is true that the majority of brides will look at your website to decide whether or not to contact you. And many will then say "I saw your website" when they do. And that's where the confusion begins because what you don't know is how they found your site in the first place.

Odds are, much more of your web traffic is coming from offline sources (paid or otherwise) than you think. For example, if you are advertising in print, brides responding to your print ad will likely visit your website, and, if they eventually call you, they will likely say "I saw your site," rather than "I saw your ad." They may even forget that it was a magazine ad that prompted them to look at your site in the first place! Similarly, if you handed out brochures or business cards at a show, interested brides will visit your website to see more of your work.

We all know that brides aren't terribly concerned with the accuracy of your lead tracking. They want to get done with your questions and on to theirs as quickly as possible. Faced with this reality, is it possible to get a handle on where the business is really coming from?

TRACK RECORDS

Fortunately, there is a very useful source of objective data that can help you: your web server traffic logs, which track all the visitors to your site and the pages they access. To understand what's bringing brides to your site, your first step should be to analyze these logs.

Sound intimidating? It can be at first. But, the good news is, most web hosting services offer free analysis tools, and it's usually very easy to get started using them. Even if your host doesn't offer a traffic analyzer, there are good, cheap (even free) software programs that you can download to your computer and use to analyze your logs.

Once you're able to analyze your log files, what should you be looking for? Here are some helpful statistics to start with:

No Refer - To understand how much of your web traffic comes from your offline marketing, review the "no refer" visits. This statistic shows how many visitors typed your web address directly into a browser, rather than linking from a search engine or other site. Visitors who typed your web address in directly had to have been exposed to it from an offline source—your print advertising, brochures, business cards, etc.

Online Ad Referrals - Check the number of referrals from websites on which you advertise, especially links you receive as part of print advertising contracts. This traffic can be significant, and should be factored into your analysis of these advertising programs.

Average Page Views - Closely monitor your site's average page views per visit. Are people coming and looking at one or two pages and leaving? Or, are they poking around all the sections of your site, and seeing most of what you have to offer online? If visitors are leaving without exploring much of your site, odds are you are losing them. This is a clear message that you'll need to improve your website to grow your business.

Next time: The Art of the E-mail Blast. **MB**

*(Excerpted and adapted from **Guerilla Marketing Companion for DJs**, by Andy Powell and Jay Conrad Levinson, available from ProDJ Publishing. (Go to www.mobilebeat.com and click on "Bookstore.")*

Andy "Cubbie" Powell is the National Sales Director for ProDJ Publishing and Mobile Beat, including web and print advertising, as well as tradeshow sales. He is also the author of the essential DJ-entrepreneur's guide to the big marketing picture, *Guerilla Marketing Companion for DJs*, along with Jay Conrad Levinson. Contact Cubbie at apowell@mobilebeat.com with any marketing or sales questions you may have.



For more on using website statistics, check out Jim Weisz's column in the September 2008 (#116) of Mobile Beat.

Control SL



Take Control!

Control SL Serato Scratch Live DJ's as well as Traktor users are now in total Control with Odyssey's NEW Control SL keyboard controller (pat. pending). Easy to manipulate color coded backlit shortcut keys allow you the artist to be more creative and have the flexibility to concentrate on what matters, the music. LED backlit keys can be set to either one of the seven colors, slow or fast scrolling color change or color strobing mode. There's also 3 Additional USB connections on the back that allow you to connect your hard drives or any other USB controlled device and get this, it's PC or MAC compatible. For more info, please visit us at www.odysseygear.com/controls



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Leaving the tags on:
Hidden info may still help
clients find you

BY JIM WEISZ

If you are familiar with philosophy or computer programming, or even just good old Greek, you know that the prefix “meta” refers to something that is above, or says something about something else. And if you have a website, you no doubt have heard about “meta tags” at some point.

So, what’s a meta tag? Here’s a definition from Wikipedia:

“Meta elements provide information about a given webpage, most often to help search engines categorize them correctly, and are inserted into the HTML code...but are not visible to a user looking at the site.”

Or, to put it more succinctly, it’s code within your HTML that is read by the search engines.

Every search engine has its own secret algorithm for how it ranks websites. You can go crazy reading differing opinions on how the various search engines work and what you need to do to achieve top results. One topic that comes up regularly in regards to how to achieve top results is the role that meta tags play in search engine placement. Some of the experts say you don’t need meta tags anymore. Others say they’re still relevant. So should you include them in the HTML of your website? I’m certainly not an expert but I think meta tags have helped my site’s placement in the search engines over the years. There’s no evidence to suggest that meta tags can hurt your website, so my opinion is there’s no reason to not have them.

The nice thing about meta tags is that just about anyone can write tags for their own site and they’re pretty easy to add to your website’s HTML. If you have a webmaster who maintains your website you can even write your own meta tags and just ask them to insert them in the appropriate place in your HTML.

META TAGS 101

So exactly what do meta tags look like and how do you write them? I pulled the various meta tags from my website to give you an idea which ones I use:

<title>Anytown USA Wedding DJ services</title>

This is the title tag. While not really a meta tag, it is important as it’s what shows up in the title bar (uppermost left corner) of your browser.

<meta name=“description” content=“Serving Anytown USA with professional DJ services for all events”>

This is the description tag. It is what you want to show underneath your listing in the search engines.

<meta name=“keywords” content=“dj, anytown, wedding, disc jockey”>

The keywords tag is supposed to help search engines know when to show your site as a result when people do a search. There is controversy about how much this tag is utilized anymore. You should organize your keywords in order of importance and want to keep your keywords under 600 characters.

<meta name=“abstract” content=“Anytown USA’s best DJ service!”>

Like the keywords tag, I’m not sure how much the abstract tag is used anymore. I remember reading about it years ago and have left it in my meta tags because the way I see it, it can’t hurt to have it there.

<meta name=“revisit-after” content=“5 days”>

This tag is supposed to tell the search engines how often to come back and check your website for updates.

<meta name=“robots” content=“index,follow”>

This tells search engine robots (programs search engines send out to the internet to check websites for updates) to follow all links on your index page to find the rest of the pages in your website. This tag can be considered redundant, as it’s clear that robots do this anyway.

<meta name=“rating” content=“General”>

I’ve had this on my site for years too like the abstract tag. I added this tag to let programs that filter out bad websites know my website is ok. Do those programs look at this anymore? Not sure, but again, can’t hurt to have it.

CLIP ON THOSE TAGS

How do you implement the meta tags on your website? You can copy the following into Notepad, Wordpad or even MS Word (I recommend Notepad).

```
<title>Anytown USA Wedding DJ services</title>
<meta name=“description” content=“dj, anytown, wedding,
disc jockey”>
<meta name=“keywords” content=“dj, anytown, wedding,
disc jockey”>
<meta name=“abstract” content=“Anytown USA’s best DJ
service!”>
<meta name=“revisit-after” content=“5 days”>
<meta name=“robots” content=“index,follow”>
<meta name=“rating” content=“General”>
```

After you’ve copied that, you can change everything between the quotes to what you want for your website. You can choose to use all those tags or

YOU WILL COME ACROSS MANY PEOPLE WHO HOLD THAT META TAGS ARE NO LONGER A NECESSARY PART OF A WEBSITE'S HTML CODE. SOME ARE REAL EXPERTS, BUT MANY SEEM TO BE OUT TO GET YOU TO BUY INTO THEIR OWN SCHEME FOR SEARCH ENGINE OPTIMIZATION.

just the ones you want. I would recommend you at least have a title and description tag for every page. You then paste it in between your head tags. That means, paste it between the following tags <head> & </head>. If you don't know how to do that, you can send the completed tags to your webmaster and it should take about :30 seconds per page to paste them onto each page.

I'm often asked if you should have different tags for every page on your website. I don't know that you need different tags for every page but what I would recommend is a general set of tags for most pages on your website. Then for your more specialized pages, like maybe a weddings page or schools page, write special tags for that page.

NEVER META TAG I DIDN'T LIKE

As I pointed out earlier, you will come across many people who hold that meta tags are no longer a necessary part of a website's HTML code. Some are real experts, but many seem to be out to get you to buy into their own scheme for search engine optimization (SEO). Notice I said "buy"—as in buy their book or whatever. I'll also repeat what I said earlier: If the tags don't "hurt" anything, and they may still be relevant to those searching for DJ info online, then why not include them? Anything that brings people to your site—especially if it's free and easy to do—is worth doing. **MB**

Jim Weisz has been a DJ since 1999, primarily serving the wedding and school dance markets. Originally from Chicago, where he had a thriving DJ business, he relocated to Dallas in 2003 to take a position with TM Studios

(formerly JonesTM & TM Century).

Once there, he used the web effectively to re-establish his client base within a just a few months. Jim is also a convention speaker and contributes a more frequent version of this column to MobileBeat.com. He can be reached at jim@discoverydjs.com.



SITE ASSESSMENT

PARTY-TIME PRODUCTIONS

For each issue I chose from websites submitted to me for review. If you would like your website reviewed please send an e-mail to jim@discoverydjs.com. The website for this issue is <http://www.partytimeprodj.com>.

GOOD STUFF

Phone number clearly at the top of all pages.

Convenient link to your client login and guest request system.

Good call to action with your availability checker at the top of the page.

Nice pictures on your gallery page.

Good rotating testimonials on the right side of the page.

SUGGESTIONS

Update your availability checker.

Right now it allows a user to choose a wedding date from 2006-2010.

Delete the years from '06-'08 and add a few more years after 2010.

I'd recommend getting your text out of that box in the middle of the page. It's a lot easier to scroll the whole page than go click on the scroll bar in the middle of the page. It also takes away from the design to have all purple and then a big white box in the middle of the page. What you might want to do is move all your buttons to the left side of the page and stretch the text box all the way to the right of your page.

Drop the scrolling text at the top. Pick your top 5-6 event types and just put that text in that spot but don't have it scroll.

Right now you have a pretty generic "about us" page. How about pictures of the DJ(s)? What about a personal bio? You're asking someone to choose you for their wedding DJ, so they might want to get to know you a bit before choosing you.

Instead of using capital letters for the parts of your text that you want to emphasize just bold the text.



Aiming for the Big Game

Set your sites on the corporate market—from a different angle



BY ROB JOHNSON

Have you ever found yourself wondering how you can take your business to the next level when so many people are cutting back on their entertainment budgets? It is true: In these tough economic times it seems harder to book those typical corporate events. Management's perception may be that parties are unnecessary or frivolous.

So, maybe it's time to go in a slightly different direction. While "entertainment" might be looked on as something that is just not in the budget, training and employee performance improvement are still vital to every organization.

Market your game show and trivia parties to the human resources departments. Go to the sales departments and offer your services. Pitch them with the following examples.

"Are your employees burned out on PowerPoint training sessions? Recap your next training session with a trivia contest."

"Proper work procedures and safety issues are of major concern to employers and these issues; these are easily reinforced with a trivia event."

As every company deals with its own type of financial challenge these days, it is time to really be creative and think outside the box of your normal way of doing business. The companies in your area are trying to improve THEIR bottom line, so why don't you help them...AND improve yours at the same time.

TRIVIA IN ACTION

I have a company I work with that has about 30 sales people in the area. They gave me a list of specific questions and also a bunch of generic information about their company. I took all this and created a "training program" for them.

They had a sales retreat and at the end of the day I went in with a small game show system

(the TM 110 wireless system works great) and did some questions and answers on their training and other relevant information. I also mixed in some fun questions to keep it light and...(don't tell anyone) entertaining. The salesforce had a great time. The CEO couldn't wait to schedule me for another session.

It is all about getting in front of the right person, the decision maker. An entry-level person or administrative assistant is not going to be very receptive. But when you make your pitch to the boss, he or she may see the truth: that you could actually help INCREASE their bottom line. "Entertainment" may be harder to sell in this economic climate but if you can position yourself as an expert who can help increase THEIR business, why wouldn't they hire you?

Midweek Money is out there, for those who are willing to go after it. It always amazes me that DJs will beat each other up for the right to work in a bar full of drunks for little or no money, or whine about having to discount their mobile gigs to keep their usual weekend business. These same people could be working the corporate clients—any day of the week—and taking their business to the next level. **MB**

Rob Johnson is the spokesperson and National Representative for DigiGames. Prior to switching to DigiGames, he used Creative Imagineering products for over six years. Don't miss seeing Rob as he emcees the Mobile Beat Summer Tour stop near you. For more information on how you can use trivia to increase your bottom line, contact him at 701-710-1657.

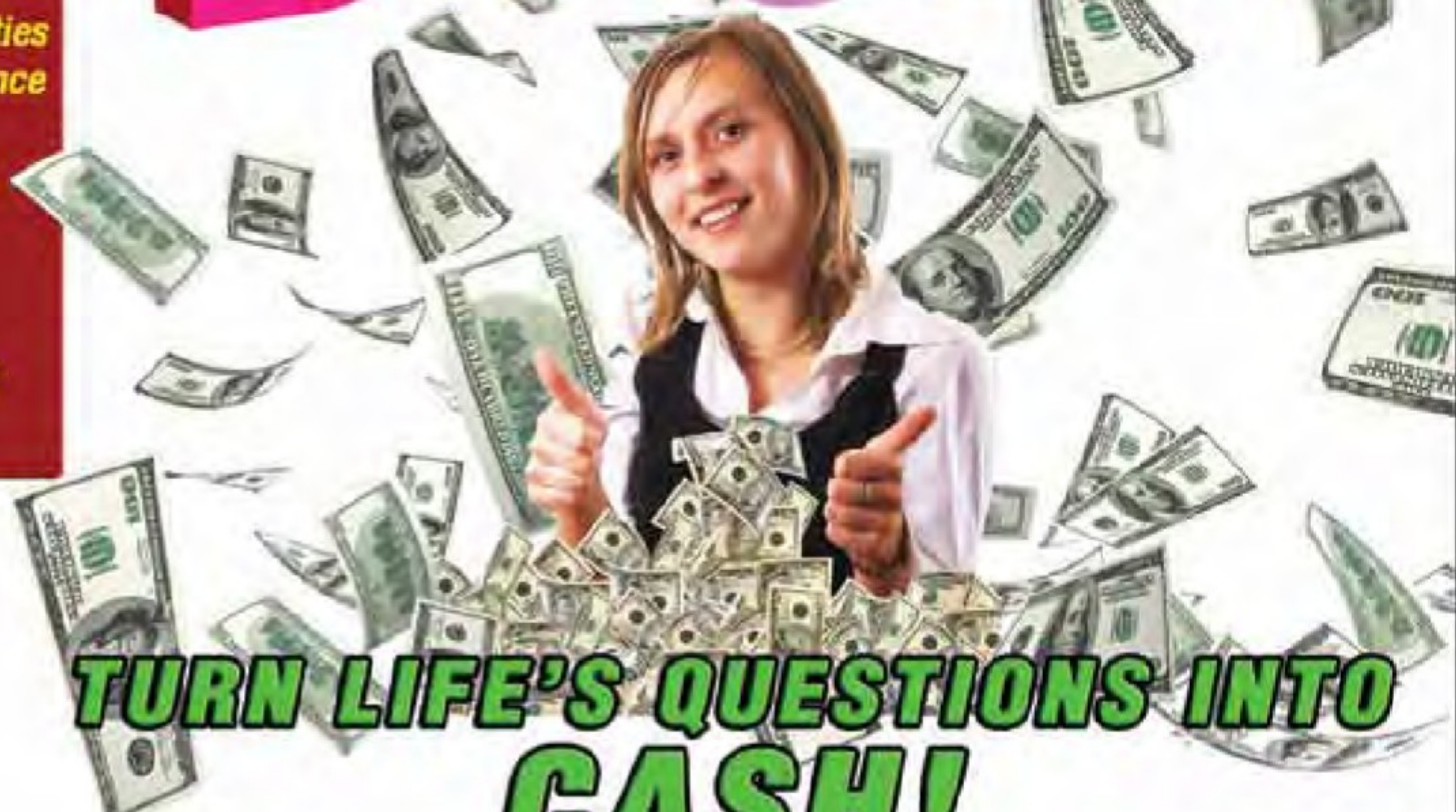
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Let the Games Begin: Level 2

Intensify the fun and boost your business to the next level of profit

BY RYAN BURGER

In the July 2008 issue of *Mobile Beat* I wrote about the success my DJ company, BC Productions, was enjoying with our new video game-based entertainment service, which we are calling BCP Arcade. Well, it looks like this should be an annual series of articles, based on the tons of possible "features" that can be added.

We have found that we were able to grow our business in additional areas by offering an alternative to carnival games, inflatable rides and casino nights. For a long time we've done game shows at after-proms, community festivals and other similar events, but we needed to offer something more to start getting a bigger share of the big budgets these events typically have. While disc jockeys were constantly marketing to these events to be the nighttime entertainment we have found that we are able to get in the door doing unique services like this and get paid more than the DJs, and do less work.

TOTAL IMMERSION MOBILE ENTERTAINMENT

What our company does, as I described last year, is take the video game experience "to the next level." It's not just about setting up a PS2 with the cheap plastic guitars that come with *Guitar Hero*. We use professionally made and weighted wooden guitars, adding lighting, fog and a backdrop to make it look and feel like the players are actually at a concert. For *DDR* we use professional pads that are the same as or similar to what *Dance Dance Revolution* arcade games have. It's all about having the latest games and dressing them up for a full-immersion experience.

This year we added to the show tremendously with new stations, new hardware and new angles on using the system. We upgraded from 32" to 42" plasma screens on Global Truss five-foot stands to increase the effect. We also added a Nintendo Wii station with a similar mounting, carpet-painted to look like a race track. Because of demand we have also added more *DDR* and *Guitar Hero* systems. (See our full inventory in the sidebar.)

We also were able to purchase at auction several other games for starting at around \$50 each, up to \$500 for some hotter, more recent arcade

games. These full-size arcade games are brought in to help set the scene and also to allow more people to participate in the arcade experience at the same time. The games are rented out for as little as \$100 each, but considering their cost, you have your money out of them almost immediately. To find these games, I recommend searching on Google for arcade auctions near you. SuperAuctions.Com and ArcadeGameSales.Com have multiple locations where they run auctions each year, but most of the opportunities to buy are at auctions done by regional companies you can find through searching.

While you can buy the games for what is already loaded into them, they have a standard called JAMMA that al-



lows you to swap out the boards on many units and put in other games. Most games made from the mid '80s through the '90s were based on this standard. (For more information, check out Klov.Com and JammaBoards.Com.) JammaBoards.Com sells retro boards that have *Ms. Pacman*, *Centipede*, *Donkey Kong* and many

other classics on just one board, so you can provide a selection of games in one cabinet—sort of like a jukebox for arcade games.

VIDEO GAME CHAIN REACTION

"After-prom" events have become a major part of our area's high school dance and party scene, in some cases even eclipsing the prom in their level of entertainment. Our largest client for after-prom services recently expanded their contracted services by adding disc jockey music to their event. Last year the school was a \$2,500 client with three video game stations and two game shows; this year they're paying more for three video game stations, a game show and a DJ. This after-prom was promoted more heavily than the prom and had the attendance to match. Additionally, they had a community walk-through time where three other area high school committees checked out our services for next year's after-proms. Since then we have followed up and booked a number of new events.

In 2008 we primarily marketed this new service to the high schools and a couple local community festivals, but in 2009 we turned it up as we pursued other potential clientele. Each of Iowa's 99 counties holds a yearly fair, most of them in June and July. With July being a slower month than most for us, we decided we wanted to pursue the county fairs and some of the other city celebrations that are held. To dive into this potential market head-first we joined the Iowa Association of Fairs. We even exhibited at the association's yearly expo, where we set up game show and arcade systems in a hospitality room. By having something unique in our room instead of just the standard fliers and munchies for the guests, we drew some interest in our unique offerings. Although it was only our first time exhibiting, we ended up contracting for five different events for a total amount of about 10 times our cost of exhibiting. We are set to make an even bigger impact next year.



TAKING AIM AT SUCCESS

A new face to BCP Arcade is coming online while this article is being penned. BCPArcade.Com is being revamped to dramatically demonstrate all the services we provide that aren't directly DJ related. On this site you will find an

easily updated, custom-designed, Wordpress-driven blog system with a custom design showing the latest additions to our catalog of services, including rental jukeboxes, karaoke systems, airbrush tattoos and all the arcade stuff described above. Please check out BCPArcade.Com if you have an interest in taking your "down time" business to a higher level, check out our site. **MB**

Ryan Burger is the Owner/Publisher of ProDJ Publishing, including Mobile Beat and ProDJ.Com. He also helms one of Iowa's most successful mobile entertainment and event production companies, BC Productions.



THE BCP ARCADE INVENTORY

ROCKBAND SHOW

- 7.5' x 10' screen
- Xbox 360 - Rockband Box Set
- 2000-lumen LCD projector
- 4 15' USB extensions
- 2 powered speakers
- Set of PAR cans (LED preferred due to low power draw)
- Basic fogger, when allowed at facility
- Audio and video extension cables

DANCE DANCE REVOLUTION SHOW

- 42" plasma television with Marathon Professional case
- Playstation 2 - DDR (several editions)
- 2 Cobalt Flux Commercial School Pads (cobaltflux.com - see review in MB 115)
- Flood lights on basic chase along with strobes
- 1 powered speaker

DDR SHOW 2 (2009 ADDITION)

- 42" Plasma Television with Marathon Professional Case
- Playstation 2 - DDR (several editions)
- iON Master Dance Pad (ddrgame.com - see review in MB 122)
- Flood lights on basic chase along with strobes
- 1 powered speaker

GUITAR HERO SHOW

- 42" plasma television with Marathon Professional case
- Playstation 2 - Guitar Hero (several editions)
- 2 Peavey AG Riffmaster Guitars (peavey.com - see review in MB#115)
- Riffmaster Power Station for sound (peavey.com - see review in MB#115)
- Flood lights on basic chase along with strobes (pull from available DJ gear)
- 8' x 10' backdrop with concert scene

GUITAR HERO SHOW 2 (2009 ADDITION)

- 42" plasma television with Marathon Professional case
- Playstation 2 - Guitar Hero (several additions)
- 1 Dreamgear BC Rich Warbeast (dreamgear.net - see review in MB 122)
- 1 Harris Musical Products Rock Axe (harrismusical.com - see review in MB 122)
- Riffmaster Power Station for sound
- Flood lights on basic chase along with strobes
- 8'x10' backdrop with concert scene

WII MARIO KART SHOW (2009 ADDITION)

- 42" plasma television with Marathon Professional case
- Wii with 4 remotes and recharging unit
- 1 powered speaker on tripod

ARCADE GAMES (2009 ADDITION)

- 5 Multi-Arcade games with retro games installed (Ms. Pacman, 1943, Donkey Kong, etc.)
- Mortal Kombat 4
- Big Buck Hunter
- Golden Tee
- Narc
- Gauntlet 2
- Punch Out
- several others brought in for variety

Rock Show To Go

Cranking up "Karaoke on Steroids"

BY MARC ANDREWS

When looking at what I call a "side piece" for our DJ business, there are several factors that come into play. First: Will it sell? What about mobility? Upkeep? Sturdiness? And does it have that all-important "WOW factor?" When I found the Rock Show To Go, it definitely met all the requirements. Self-dubbed "Karaoke on Steroids" the system is a compact, mobile Rock Band console with a 32" plasma TV and the game included.

I was able to take RSTG to an event and was set up in literally five minutes. It comes on sturdy wheels, with easy to grab handles for lifting it in and out of your vehicle. I rolled the case into the venue, lifted the top lid and moved into place the 32" plasma cleverly mounted onto it. The newest Xbox gaming system was also mounted in the case with easy access. So I set the lid, plugged in the one cord, and started setting up the drums, guitars and mic. All these pieces are stored neatly in the rear of the case along with a drum stool (included as well). On the side were two XLR plugs for additional powered speakers. Using DJ-quality sound with the unit is a key to generating that desired WOW factor; anyone can bring out an Xbox with Rock Band, but add real sound and you have a great simulated concert experience. I continued to "dress up" the area with a lighting pole featuring LED lights and one effect light. We held a "Battle of Bands" for the night and the kids had a great time. The client LOVED it so much they immediately booked it again.

Another nice thing with this unit is that it can double as a Guitar Hero, or a Boxing/Fight Night unit with a quick change of the game. You might have to carry in a few more items, but in the end, providing a complete mobile gaming system is a very easy sell. **MB**

www.rockshowtogo.com



Wireless Emergency!

A surprising rescue in the air by VocoPro

BY STU CHISHOLM

My wireless lavalier microphone system sat on my desk. I have used it on occasion to mic a minister for a wedding ceremony, and have also used it as a wireless transmitter to send my mix to another room or the wall jack of a banquet hall. Inside the body pack was a sticker with the microphone's frequency: Ch. U6, UHF 804.750 MHz. Damn! Right in the soup!

THE GREAT WIRELESS MIC CRISIS OF 2009

The "soup" is the frequency range that is being phased out under the new digital transition. Most people think that this only impacts television, but DJs are discovering that it has a nasty side effect for them: it will make the use of UHF frequencies between 698 and 806 MHz illegal. That's because these frequencies are being assigned to emergency services by the FCC, which means you could be hearing homeland security and ambulance calls during your gigs if you choose to ignore this! The official transition date was June 12, 2009.

Sadly, of the five wireless mic systems I use, this one gave me a record of 0 for 5 in compliance with the new regs. I was the wireless



equivalent of the Detroit Lions. Some of my now obsolete systems had cost well over \$700, and even my backup was in the \$500 range. As a DJ in Michigan, with revenues down and more open days on my calendar than I'd like, I was faced with the prospect of replacing over \$2,500 of vital equipment!

A KARAOKE-STYLE RESCUE

I was discussing the situation with a colleague



who occasionally runs karaoke events. Alarmed, he checked his four wireless mics and, to his great relief, they were all outside the danger zone. I'd seen his system; a VocoPro UHF-5800. I remembered seeing it when we'd done a gig together and I remembered thinking that the mics didn't sound bad at all.

The 5800 is a single rack space chassis with four wireless mic receiver modules and four handheld, color coded mic transmitters. VocoPro matches their frequencies so that they won't interfere with each other, allowing all four units to run simultaneously. The most lavish part of the system is all of the included accessories. The most substantial is the metal road case that holds the entire system. Inside is a foam recess for the receiver unit, which covers the microphones when they rest in their own cutout slots. Others include the AC adapter, the two antennas which attach to the receiver's face, four microphone clips so they can be placed on stands, and even batteries. There's even a screwdriver and a set of keys to lock the case! At a retail price of less than \$450, I couldn't help but be impressed. This would solve a lot of problems for me in one tight package. I ordered one immediately.

A LITERAL "FIELD" TEST

Working with inexpensive karaoke-oriented equipment, I confess that I wasn't expecting much. Yet a test of my new toy would come post haste in the form of an outdoor wedding ceremony. It would require a mic for the priest, a mic for a reading on one side of the natural "altar," a mic for a guitar soloist on the other, and a mic for me. Unpacking the system at the site for the first time, I installed the batteries (two "AA" cells that VocoPro claims will last 12 hours) and hooked the receiver up to my ceremony console. Another unique feature to note here is a 1/4" ganged output, allowing all four mics to run through the same channel. This is a big plus, as my wedding console has only two mic inputs. (For bands or recording studios, each receiver module also has an individual XLR output.)

During the rehearsal, I used the controls on the individual receiver modules to adjust the volume and squelch. The performance of the unit was absolutely flawless. Just a slight tweak of

the mic EQ knobs had the inexpensive VocoPro mics sounding like much more expensive studio pieces. I also liked the fact that these mics have a single, side-mounted on/off switch. If the mic is in use and is suddenly switched off, it doesn't make a heavy "thump" like some systems do, and when switched on, the receiver has an auto mute that squelches any noise until a signal is acquired. The weather was bright and beautiful; the ceremony was amazing, as was the VocoPro UHF-5800.

And just in case you're wondering, VocoPro does offer a body pack option, and I've ordered one keyed to one of the frequencies in my unit, which should be an excellent replacement for my old lavalier.

BUT THAT WON'T SOLVE...

I realized that this new unit wouldn't solve the problem of how to transmit my music mix to either a sound system in another room or out on a deck, or to tap into a venue's house system. But apparently VocoPro has been thinking of this as well. Their answer to the wireless speaker challenge is the new Air-Net system, a 2.4 GHz digital transmitter/receiver system that DJs can use to eliminate cables between their mixer and powered speakers; or to send a signal to a completely separate sound system, like I used to do



with my modified lavalier. The biggest difference being that it's a stereo unit! And if you want to use more than two speakers, simply order more receivers and run as many as you can afford. The VocoPro website says that they can be placed up to 150 feet away (line of sight), which could provide coverage of a very large area. With 20 available channels, interference should never be a problem. To make life even easier, each receiver automatically changes to the channel you've set at the master unit.

Not being a karaoke DJ, I'd never given VocoPro a serious look. The Great Wireless Mic Crisis of 2009 has changed all that. If you haven't checked your wireless frequencies, make it a priority. Then make it a priority to check out VocoPro, at www.VocoPro.com, or at your local equipment retailer. **MB**

www.vocopro.com

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A NEW ITCH FROM SERATO

Serato has released **ITCH 1.1**, an update to their latest DJ software, which gives performers more freedom, more music and more ways to connect with their crowd. Owners of the Numark NS 7 and Vestax VCI-300 ITCH DJ controllers will experience new custom features, better performance and access to more music faster than ever.

Access to music is increased by adding support for promotional audio files from Serato's Whitelabel Delivery Network. This ground-breaking service provides fresh promotional releases at no charge through Whitelabel.net.



A new History feature keeps a comprehensive record of every track played, with every gig remembered as a separate list.

Loop Roll is an exciting new looping feature that lets you activate a loop on any track with a valid BPM, similar to the existing auto-loop function. When you release the Loop Roll button, the playhead jumps to the position where it would have been if you hadn't looped.

ITCH 1.1 is a free download and is available from <http://serato.com/downloads>.

TRAKTOR UNDER CONTROL

The members of **Numark's CONTROL Series** now come with the latest version of **Traktor LE**, based on Traktor Pro. Numark's TOTAL CONTROL is a fully class-compliant USB MIDI device and is the ultimate tool for any performing computer DJ seeking total control of their software. OMNI CONTROL is a heavyweight, professional, dual-deck control system with a 24-bit digital-audio interface to feed your headphones and the sound system. It also includes MixMeister Fusion Live software. STEALTH CONTROL offers professional DJ performance in a sleek, heavy-duty metal chassis. Whether you're working a club or remixing in the studio, it will help you spend less time with your keyboard and trackpad, and more time focused on the music.

Traktor 3 LE is based on the award-winning Traktor Pro 3 software, offering two decks, Crate Flick cover art browsing, and an integrated 2-channel mixer. It includes auto-sync, looping, four effects and a host of other advanced features. Traktor 3 LE is only available bundled

with select hardware, such as Numark's CONTROL Series, but also allows a discounted upgrade to the Pro version.

www.numark.com / www.native-instruments.com

SC SOFTWARE MAKEOVER

Stanton DJ, an industry leader in the design and manufacture of professional audio products for DJs, announced today **software updates** to their award-winning SCS.1 and SCS.3 product lines. The **SC System** is Stanton's innovative line of digital controllers for the professional DJ, and is currently comprised of the SCS.1d deck controller, SCS.1m mix controller, the SCS.3d touch sensitive deck controller, and the SCS.3m touch sensitive mix controller. The free software updates enhance the System's features and compatibility with leading industry applications.

The updates consist of a new version of DaRouter, Stanton's innovative MIDI and system control software that allows the SC System controllers the ability to send and receive information from host applications. For the SCS.1 products, the new version has automatic firmware checking and updates, improvements for better performance of scratch detection and encoders, and a more responsive motorized slider. New DaRouter presets for SCS.1 and SCS.3 series components provide direct and indirect support for Traktor Pro, PCDJ, and

Virtual DJ programs, DJ Decks, Traktor LE, Mixx, and Deckadance. The SCS.1 also benefits from new firmware that improves its MIDI timing and accuracy and reduces latency. The updates are available now for free download at www.enterth-system.com.

"We are excited to offer our customers the first official update to the SCS.1 DaRouter," states Tim Dorwart, CEO of The Stanton Group. "The scalable design of the SC System allows end users to easily expand their functionality. This latest update reinforces our commitment to provide flexible hardware controllers and to support and enhance them via regular software updates."

Other improvements to DaRouter software include:

"Master preset" allows for a single preset to encompass the following hardware set-ups (2 decks x 1 mixer; 1 deck x 1 mixer; 2 decks standalone; 1 deck standalone; 1 mixer standalone)

New pitch slider control logic

Presets decoupled from deck and mixer: both products can change controls of encoders without being linked

New deck-select logic allows direct access to any onscreen deck by holding deck select button, and multiple physical decks can be assigned to the same deck

Quick switching between presets: tap a preset on the hardware to change. Press and hold to change a parameter and automatically switch back to previous control

FX preset drastically updated
FX selection possible by holding the preset button. Every Traktor effect shows up on

the LCDs when selecting and using. Major updates to mixer presets including Transport (allows for scrubbing, pitch control, sync control, and pitch bends all from the mixer), Loop/beat jump (allows



for looping, moving and beat jumps all from the mixer), FX1 and FX2 (allows FX selection by name and all parameters shown).

www.stantondj.com

MACS GET MEGASEG 5

Fidelity Media unveiled **MegaSeg 5**, the latest version of the premiere Mac-based DJ mixing and radio broadcasting software. The new release with over 100 improvements and Mac OS X "Snow Leopard" optimizations includes a new animated interface, an integrated playlist viewer with direct iTunes access, multi-touch trackpad crossfader control, improved MIDI support with a Denon HC4500 controller preset, BPM editing in the preview player, automated events to insert live radio streams and import files, a turntable break-effect shortcut, progress-style transport controls, a playlist break button, and much more.

"Over ten years of research, development, and user feedback have culminated in our best release yet," said Jason Cox, Fidelity Media's founder. "The new interface is a major milestone as we've tweaked every aspect of the software and continue to embrace the latest Mac technologies, while maintaining the familiar and easy-to-use product our customers expect."

MegaSeg 5 is now available for download from Fidelity Media at www.megaseg.com for \$249 (US), and current users can upgrade for \$79 (US). For system requirements and more detailed information, go to the website. A free demo version is also available.

www.megaseg.com



PCDJ, brought to us by Digital 1 Audio, LLC, has taken their longtime workhorse DJ software application PCDJ Red and “mobilized” it. Based on the DEX engine, PCDJ Red Mobile strips things down to the essentials—just as mobile DJs have to streamline everything they carry to make it as portable as possible—but without sacrificing any functionality or quality.

SEEING RED (IN A GOOD WAY)

The new software features an elegant makeover of the red-hued interface. At first glance I thought “This is going to hurt my eyes.” Actually, it ended up looking just like any other piece of DJ hardware shining in the darkness of the performance space. (But, if you need a break from the darkness, a bright blue and white “daytime” skin is also provided.) The uncluttered interface made it quite “easy on the eyes” as I explored Red Mobile’s capabilities.

PCDJ Red Mobile’s player/mixer section features a familiar dual-deck design. Two large jog wheels are surrounded by all the necessary controls for playback and cueing, triggering cue points (eight per side), volume and gain, EQ, and tempo/pitch. The two sides snuggle in nicely around the mixer in middle. Besides the expected crossfader and other controls, the mixer provides a helpful waveform view of each loaded track. Unlike many other programs, these run from top to bottom rather than left to right, creating a tight line of sight next to the VU meters.

Above each jogwheel is a box with track info, in large, easy-to-read numbers and text. Loading a track into a player can be done via drag and drop, highlighting it in the playlist and hitting the load button above each jogwheel or, my preference, right-clicking on the track and picking a load destination.

Although simplification is Red Mobile’s main goal, as I worked with the interface I started to feel more was going on than met the eye. Then I realized: To save valuable screen real estate, info on each knob-style control (gain, effects, etc.) appeared—in large format—within the circle of the jogwheel when triggered. Very helpful for my not-quite-20/20 peepers, as well as a screen space-saver.

LOOPING AND EFFECTS

To right and left outside each main control area are sections for the effects and looping controls, which, again appear only as they are triggered. The loop “control pad” that pops up gives you the essentials: .25, .5, 1, 2, 4, 8 and 16-beat loop grabbers, controls to halve or double your current loop, loop placement adjustment arrows, and plus/minus buttons to adjust loop length by millisecond increments. Two disengage buttons are helpfully placed at top and bottom of the pad for easy access. Basic controls, but they

Glowing Red

PCDJ Red Mobile provides a primary color for the mobile DJ’s digital palette

BY J. RICHARD ROBERTS

very precisely grabbed and adjusted the loops I made. Actually, all of Red Mobile’s controls were completely responsive to any input, from mouse, keyboard or outboard controller.

Again, using the less-is-more approach, the palette of tempo-linked audio effects is small but extremely useful, each with a simple on/off button and level knob, some with an additional control knob. Although you don’t get to mess with a lot of different parameters, the settings for each have been well-adjusted for typical DJ use.

The flanger provides the expected “jet plane”-style modulation. Echo can be adjusted from subtle extra ambiance all the way to extreme reverberation for techno or house vibes. The filter effect is quite good, again giving you access to small changes or extreme resonance. The “Gapper” effect turns the sound on and off, simulating effects you might do with volume controls or crossfader manually (but in perfect sync with the tempo). The one effect I would

have left out is the “Bitcrusher.” This creates distortion by downsampling the sound. Obviously, this is a hip, cutting-edge kind of thing, very cool for what it is, but not very useful for the typical mobile DJ, I’d guess. Also included as an “effect” but actually being a basic function (in my opinion) is the tempo control, which enables beat-matching without pitch change.

SONG SELECTION

PCDJ Red Mobile’s track programming section is simple and functional. (Seeing the trend yet?). It allows you to select any folder on your computer in its left window to load songs in for performance in a playlist window to the right. The program quickly processed the ID3v1 and v2 tags for my folders, making it easy to search (via the clearly marked search box at bottom) using any keyword that might be in a tag.

You can use pre-existing folders, or create “record cases” within the program to save your playlists. For using the auto-play function, you simply designate a folder as the auto-play folder

and press play. (The way the program auto-fades between tracks can be adjusted in the options menu. I let Red Mobile play for quite a while using different fade settings and never heard any awkward transitions. No worries on your restroom break.)

There are so many ways to access your tracks, I found myself a little confused at first about how to get at what I needed. But a quick look at the pdf manual steered me right—one of the few times I actually needed the manual to



figure anything out about this application.

For me, the coolest feature of Red Mobile’s track management area is its ability to read iTunes playlists. I could either load tracks directly from the iTunes folders on my drive, or click on a different location to access my iTunes playlists. Essentially, I didn’t have to do any initial playlist construction inside the program to be able to perform immediately.

PLAYS WELL WITH OTHERS

Red Mobile supports various external controllers, starting with the PCDJ DAC-2 and DAC-3 of course, and also including full-featured interaction with Hercules, Denon, Behringer and Vestax units. The software also allows for added controller configurations as they become available. I found my Stanton DaScratch (SCS.3d) unit controlled almost all the software’s functions, with no apparent glitches and full responsiveness. Somewhat ironically I thought, it did a great job of scratching, with a program that is not even promoted as scratch-capable. (Over time, as the

very responsive PCDJ folks receive feedback from users, I'm sure they'll add complete support for other popular units.)

As far as setting the software up to utilize an external soundcard (for actual headphone cueing, and to reduce my laptop's CPU load) PCDJ Red Mobile had no trouble immediately working with my Native Instruments Audio Kontrol 1 unit. This is an area where having a free trial comes in handy; make sure to try Red Mobile out with

your hardware setup before buying!

WELL RED

My overall impression of PCDJ's Red Mobile software is that it accomplishes its goal and more. As a basic, mobile DJ-oriented product, it excels with topnotch sound quality and responsiveness,

and a well-designed interface free of the clutter of never-used functions, which is also easy on the eyes (literally and figuratively). Plus, with the shaving down of features comes a corresponding cut in the price point (\$99). Unlike other PCDJ products, Red Mobile gives you very little control over the look or placement of the interface elements; but if you need more control or bells and whistles, you need to look at DEX or another program. (One big exception here is Red Mobile's ability to use PCDJ's new Karaoke plug-in; if karaoke's your thing, check the PCDJ site for more details.) But the point is that PCDJ Red Mobile simply is what it is. And it does what it does very well. **MB**

www.pcdj.com

System Requirements

Minimum requirements:

- PIV 1.2 GHz processor (SSE2 CPU), AMD 64



- 1024x768 SVGA video
- DirectX or ASIO compatible sound card
- 1 GB RAM (XP), 2 GB RAM (Vista)
- 40 MB free on hard drive
- Recommended configuration:*
- Intel Dual Core or AMD 64 x 2
- DirectX 9 or better video card
- 4.1 DirectX or ASIO compatible sound card
- 2 GB RAM or better
- 200 MB free on hard drive



The DJ biz has been buzzing about the Pacemaker hand-held music controller from Tonium. Originally released in Europe, the Pacemaker has been making waves and getting endorsements from famous DJs the world over. Many, though, still wonder what the Pacemaker is and what it is that makes it different from other hardware controllers and MP3 players like the iPod.

For a while now, the iPod has been the MP3 player of choice. It's handy, it's convenient, and it syncs easily with any computer-based iTunes music library. But the Apple device is limited by its consumer nature in the tasks it can perform. The user may only play one song at a time and cueing function is very limited—not to mention that the audio quality is less than stellar. In stark contrast, the Pacemaker allows the DJ the ability to cue tracks, beatmix, and even throw in effects—all from a device that sits in the palm of the hand!

From outward appearances, it seems that

the Pacemaker is simply a player in a cool shell. It is only once the unit is fired up does one notice the unique and complex capabilities that the player offers. With a 60GB hard drive (roughly 15,000 tracks) and the capacity to support a plethora of music formats, an entire evening could be run simply by plugging a Pacemaker into a mixer. Really, the piece is like two different players operating simultaneously with a built-in mixer and the option of both a headphone output and a much better (and louder) line out (both 1/8" jacks).

As for playback, most of the functions available on standard DJ controllers and players can also be found here. There's auto beat-match, pitch bending, tempo control, looping, reverse function, and cue play—which is controllable by "headphone" crossfader which allows the user to monitor both the cue mix and the program mix (much like a mixer would).

The Pacemaker also features controls not typically seen on MP3 players: multi-level effects and full-band EQ. Effects-wise the Pacemaker features both effects on the "colour" (music) and on the beats, as well as the option to change the key of the song if necessary, which leads me to believe that this player could also be used as a warm-up aide/player for singers and musicians. One of the reasons for the piece's great sound can be attributed to complete flexibility with the EQ. Not only can the DJ control the EQ for the master mix out, both the individual track and the headphone (monitor) mixes can also be tweaked, helping the system better adapt to different halls, which is important to any mobile DJ. Also helping with adaptation is a normalization feature, which evens out the gain between stored tracks. (Although other devices can engage such a feature when the controlling (syncing) software is connected, to the best of my knowledge the Pacemaker is the only device on which this feature is controllable from the player.

Controlling and syncing of the unit are made relatively simple with the Pacemaker Editor program that comes with the unit (or can be

downloaded for free). The program can be a bit confusing at first, but once it's mastered it actually runs more smoothly than other systems I've used.

A device may have all the cool features in the world and may leave me ranting for days, but unless it has an actual purpose then jocks aren't going to care. For mobile DJs, I can't think of a better mobile solution than this. I did have my doubts at first, but the fact that the Pacemaker possesses all of the features that jocks have come to know and love—AND that it fits in a pocket—certainly made this a "must-road-test" piece of equipment for me.

I did feel a little odd using the unit at my events, mainly because of all the nasty thoughts currently circulating against "iPod DJs." I didn't want to be mislabeled as such. But the Tonium product is designed as a specifically DJ-centric tool, so I just kept that in mind as I performed.

One of the coolest features of the Pacemaker is the ability to record and preserve mixes for either future use or mix-swapping. Beside manufacturing the physical player, Tonium also operates a website (<http://mix.pacemaker.net>) where registered users can upload mixes and share their thoughts—sort of an online convergence for aficionados of the device.

The Pacemaker is important because it gives new meaning to the idea of being a mobile DJ. It's no longer just about travelling with gear; it's about moving and grooving with the crowd. My gig rack is very nice, but it's pushing 50 pounds now—and roughly performs the same functions that this particular handheld device does. This little unit is truly putting my equipment purchasing choices in perspective and encouraging me to go lighter and smaller. Tonium really gets DJs—a fact which is proved with the performance of the Pacemaker. The hype is real, and for the professional DJ who is looking for a portable (I mean REALLY portable) playback/control option, the Pacemaker has set the pace for players to come. **MB**

www.pacemaker.net

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VocoPro CDR-1000 PRO

It's tough being a busy KJ/DJ with all the stiff competition out there nowadays. It seems many KJ/DJs are expanding their tools to offer more to their clientele. How about offering your guests custom audio CDs they can take home? Whether it's a live recording of them singing, a compilation of their favorite songs, or a father's speech giving his precious daughter away at her wedding, this special gift to your guests can really display your dedication to top-notch entertainment and possibly even generate bigger tips!

Since you would need to record audio on-the-fly, an easy to use CD recorder is a must. VocoPro's CDR-1000 is just that; quite possibly the world's easiest to use professional CD Recorder. What makes it so easy to use is its tape-deck style of recording. Simply press the record and start buttons to get you recording instantly. When you're finished recording, the one-touch finalizing feature completes the custom CD creation process. It's so quick your guests can receive their CD before they even leave the stage!

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The Wedding Planner, One on One

Wedding planner Joan Whalen speaks from decades of reception experience.

BY MIKE "DR. FRANKENSTAND" RYAN

In past articles about working with the hospitality industry we've savored the sage advice of catering managers, we've shared our talents with talent agents, caught the vision of team builders, and walked a while in the shoes of destination management companies. Next up, the wedding planner.

Wedding planners are like investment brokers—teaming up with a good one can pay high dividends. In the wedding industry, wedding planners often have the single biggest financial impact on a mobile DJ's career! While we shouldn't kow-tow to them, we should listen to their advice because brides and grooms certainly do.

One of the most experienced and sought after wedding planners in Southern California is Joan Whalen of Weddings by Whalen. To say that Whalen has paid her dues is to highly devalue her expertise! After 20 years in the catering industry and over a decade as a wedding planner, she's been tested!

Ron Jones, San Diego DJ Association President, says Whalen reminds him of Robin Williams's distinctive title character from the movie *Mrs. Doubtfire*. She certainly has the same calm, kind personality as "Mrs. Doubtfire" but watch out—"That lass has a bite to her!" Whalen is a pro and she demands the same professionalism from those she works with.

The first thing I had to ask was what she thought of "day-of" wedding planners? She was very gracious with this potential threat to her business. "Day-of planners are great, if they know what they're doing." Along the same minimalist lines, concerning the latest wedding music fad, she dismissed "iPod weddings" altogether.



Considering the depth and breadth of her experience with all things wedding-related, I had to pick out some of the best highlights to fit this limited space. Here are some morsels of information that every wedding DJ will find useful (and some, eye-opening).

NEW TRENDS IN WEDDINGS

Whalen says she is seeing an age difference: "About ten years ago we had the little 'teeny boppers' who had to have everything or they would simply just 'die.' Now

we have more astute couples who are getting married in their late 20s and early 30s. And older couples are willing to spend money if it will enhance the day—but they spend it wisely.

Their main concerns are the venue, the food, the music and photography, in that order. They also look for experience in their vendors and someone who is strong enough emotionally to take over where needed. They want to depend on us completely. In other words, we need to keep cool heads at all times."

TYPES OF WEDDINGS

Since the 1970s weddings have changed considerably. Whalen says "DJs, as well as all vendors, should familiarize themselves with the cultures and wedding customs that are becoming more prevalent in the United States."

English Weddings: "After the bride and groom leave, there's usually a two- to three-hour reception with tea and tea sandwiches,

petit fours, and champagne. Musically, they either hire a classical harpist, pianist or violinist for background music only. Quite stuffy you know."

Ukrainian/Polish Weddings: "...can go on for days. Usually the police scrape the bodies out of the reception hall and let them sober up for a few days before releasing them. Bride and groom stay through the festivities no matter how long they last."

South American and Brazilian Weddings: "Events (often) start at 8:00 PM, dinner around 11:00 PM and continue until about 6:00 AM the next morning. Be careful if you book one of these in a private home, they can hold you all night long if the contract is not spelled out."

Indian Weddings: "The bride and groom are elaborately dressed. The bride's head and hands are painted with henna. The service is absolutely lovely with tons of flowers. The reception is overloaded with tons of food including different types of curries and beautifully decorated rice etc. If you are ever asked to play for an Indian wedding, take the job—because they pay very well."

CONFLICTS BETWEEN BRIDE AND GROOM

Whalen says don't get involved! She "never interferes because this could be nerves of the moment, there is a lot of stress. I let them cool down...offer them options ...sometimes a few sacrifices have to be made on either part, but I explain to them that this will be ongoing throughout their married life ...it's all about the team effort. And always remember we are dealing with 'human nature'—the most contradictable animal in the universe.

"If there's no solution, I back off and let them blame someone else. Do not become their 'trashing' person. Try to keep a professional edge at all times and remember, we are the professionals and we were hired to take care of these items."

KICK BACKS

I asked Whalen if she ever received gift baskets or "finder's fees" from vendors. "Absolutely not. I am so against finder's fees, special gifts, etc. If you are good at what you do that is enough. It's a dangerous practice. The only thing we have working in our favor as vendors and people is our reputation... Money cannot buy this."

WORKING WITH DJS

When it comes to working with other vendors, Whalen's motto is "There aren't any bosses," although she feels the wedding planner is the "cog" in the wheel to make sure that everything runs smoothly.

Whalen says she loves working with DJs, especially those who have been in the business for long time. "They have a tremendous knowledge of what is going on and bend over backwards to help in every way they can. A number of wonderful DJs have pulled my fat out of the fire more than once. God bless them."

What does Whalen look for in a disc jockey? She feels the following attributes apply to all vendor categories: cleanliness, commitment, and a good attitude. For DJs she also suggests that we be knowledgeable about our profession and have state of the art DJ equipment. And avoid her biggest pet peeve: Don't send anyone in your place ("a real killer" she says).

"NOT IN THIS LIFETIME..."

When Whalen recently spoke before our local DJ association, she told us

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Andy Powell is the National Sales Director for Mobile Beat Magazine and ProDJ.Com (ProDJ Publishing). He has a background in consumer and commercial lending and marketing. He is a former professional baseball mascot where he acquired his nickname "Cubbie" that everyone still calls him to this day. He got his start in the ProDJ family as a DJ. From there he was able to help grow the local DJ business over 50% which enabled ProDJ Publishing to purchase Mobile Beat Magazine and Trade Shows. Since starting with Mobile Beat he has been able to work with many new and established companies to help them launch new products and strengthen their presence in the mobile DJ industry. When he is not traveling looking for new products for the DJ Market he enjoys spending time with his family. He really enjoys working for ProDJ Publishing and if you don't believe it, just ask him for his business card...it will tell you "He is just a Fat Kid Living a Dream..."



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of an "adventure" she had with an out-of-town DJ—one who wouldn't turn the music down. "A DJ...whom I had never worked with before, told me that he was familiar with the [venue] and had everything under control. I asked for his time line; he never sent it. When he arrived he complained about the load-in. Then he set up his system, including two tall standing speakers, right in front of the of the head table. The mother of the bride was furious because the head table linen cost an extra \$500 and his equipment blocked the photographs.

Once the music started it was extremely loud. We asked him several times to turn the volume down; he didn't. Then the manager of the restaurant nextdoor asked him to turn the music down, which he did for a while, then the volume crept back up. To make matters worst, the DJ acted like the party was all about him and not the bride and groom. At the end of the reception he handed me his card and asked me to make sure I recommended him for the next "gig." I took his card—and tore it up in front of him, stating "Not in this lifetime [expletive deleted]." Yikes!

WISDOM BY WHALEN

Since weddings make up the bulk of most mobile DJs' business, it seems as if some of them become "pilot fish," latching on in hopes of "feeding" on the wedding planner's gigs. I asked Whalen if she ever felt that DJs were like that, pestering her for work. She says "No. It works both ways: I've had recommendations from vendors as well. If I am familiar with a vendor's work (DJ or other) and know that person to be a top professional, I will recommend them. As we all know, pricing varies. I give the client a number of names in each category so they can make their own choices. I certainly do expect vendors to give me their cards, to let me know where they might be performing. I can't help everyone I meet, but I try. I know what it's like to have a door open."

The wedding planner offers a few tips on getting your foot in her door:

- 1. Introduce yourself to the venues,** especially to the catering sales directors and managers. Leave them your brochure and business cards and tell them what you have to offer. Be neat in appearance. Don't talk too much but when you do, get to the point.
- 2. Ask venue sales directors and managers** what they expect of their vendors.
- 3. Be specific in advertising.** With so many DJs...it becomes confusing. And remember, your best advertising is word of mouth.
- 4. Spell out exactly what you do and offer:** landmark incentives; years in business; knowledge and equipment. Offer consultations.

And my favorite piece of advice from Mrs. Whalen: "Bring out the very best of yourself at every event. Each one of us has a special 'beauty' regardless of age. Make that shine and you will definitely make everyone happy—people will come up to you and thank you."

Mrs. Doubtfire couldn't have said it any better. **MB**

Joan Whalen's Book "Weddings by Whalen" is available at www.weddings-bywhalen.com.



Mike Ryan started out writing for news radio, and has DJ'd on KGB and KSDS in San Diego. His mobile DJ moniker is Mike on the Mike, and he also works part time as a DMC tour guide. Mike is also the inventor Frankenstand Powered Speaker Stands and is working to grow this business into a true monster. He has been the President of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter and is a member of the San Diego Chapter of the ADJA.

Word of Mouth

CONTINUED FROM PAGE 36



people who get to know you and trust you. People do business with people they have confidence in," Misner writes. "It's not what you know, or who you know, it's how well you know them that counts."

Which returns us to performance—do you deliver from the initial phone call until the posting of the thank you card? Do you seek ways to enhance your entertainment skills to build confidence, offer clients more for their entertainment investment and keep your events fresh and flowing?

Dan Dubay of Dan Dubay Professional DJ Service, serving northern and central Oregon, succinctly offers the final word on growing your performance skills:

"Much like dropping a stone in calm water—with every performance we have the opportunity to showcase our skills to a sea of potential clients," offers the longtime Oregon radio personality. "Even though everyone attending may not need your services now, someone they know may be searching for someone. In the end, whether you get referrals or not, by being on your game you've still demonstrated your professionalism and perhaps changed the perception of what we really do for our clients." **MB**

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express mobile entertainment, based in Bend, Oregon. A four-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of the mobile entertainer since 1986.

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Come Together, Right Now

By banding together DJs can defy the times and rise to greater success

BY PAUL KIDA, THE DJ COACH

The last DJ Coach article dealt with our economic downturn and the mental and emotional effects it has had on those in the mobile entertainment business. It also dealt with the need to individually maintain our belief system, to keep our standards high, and to continually push forward with our chosen career.

Doing this alone can be a daunting task (though NOT impossible) no matter how strong-minded we are. When difficult times arise, we may be tempted to withdraw ourselves from others (or act like everything is going great even if it isn't!), but this type of thinking leaves us vulnerable due to a lack of support from our peers. How much better it is to surround ourselves with those who encourage us and support us as we navigate the rough waters! These are the friends who give us a listening ear and are there to give us the moral support we need. As I wrote about in my September 2008 column, our support system is part of the fundamental foundation for all that we wish to achieve.

The dictionary definition of "support" includes the following: give strength, encourage, give help, stand by, and assist. Are not all of these things we need in our lives? Just as we enjoy and feel empowered by the support of others, it is important for us to extend our help to them, giving them the strength to carry on with their DJ careers. Instead of isolating ourselves, now is the time to expand our circle of support, reaching out as we seek to help not only ourselves but also our fellow entertainers.

By keeping close to those people that we trust, who share our beliefs, and who are striving to accomplish the same goals we are, the benefits to all will multiply. As we meet and speak with fellow DJs, there is an important interchange of not only ideas, but also encouragement and fellowship. Our bond with one another can only grow stronger if we consistently share, as well as receive help from others. This can be accomplished through one on one meetings with other DJs, or in more formal settings that are provided by vari-

ous associations or other organizations.

All of us have the opportunity to become part of a truly nationwide support system. It is great to see the growth of conventions and seminars that are taking place throughout the country. It shows that for many the true concern is for the DJ industry to help and support individual mobile entertainers, providing high-quality education and assistance. This positive approach can go a long way toward building the image of mobile entertainment as a true profession worthy of proper respect.

The Mobile Beat Conventions in Las Vegas and beyond give us all the greatest opportunity to share, support one another and create lasting relationships with DJs from every part of the world! Attending other national conventions, regional seminars, and networking events helps strengthen our relationships and our resolve, as well as provide education to help improve our DJ businesses.

A CORD OF MANY STRANDS IS NOT EASILY BROKEN

Now is the time to truly come together as an industry, each of us discerning the value of putting the interests of our trade first. What can you do as an individual to help bring our industry to a higher level? The answer is simple. Associate with and have constructive dialogue with other DJs. Seek out those in your locality who share your ideas and goals. There are a host of local disc jockey associations throughout the country that would be more than glad to welcome you. In addition to these, there are the national organizations, such as The American Disc Jockey Association (ADJA) and The National Association of Mobile Entertainers (NAME), each with the goal of improving the industry and supporting individual disc jockeys. Whether you are just starting out or you have been in business for years, these are great organizations for support!

If you are already a member of the national ADJA or NAME, I strongly urge you to consider becoming a member of your local chapter if you

are not currently. The benefits of attending the monthly meetings are invaluable. Plan to attend every meeting, not only to benefit yourself, but also to share your insights with others. Trust me, I have made lasting friendships in our chapter. These are people who I know I can trust and/or ask for help if ever I should need it, not only in my DJ business, but personally as well.

If there is no local chapter nearby, why not speak to other DJs in your area and start one yourself? The national offices of the major associations would be more than glad to assist you.

Not a member of any

organized DJ association? Then please seriously consider becoming a member of at least one, if not both, national organizations. There definitely is strength in numbers, and the more support we give each other the stronger we become individually as companies, not to mention how much stronger and recognizable we become as an industry.

One more thing that we tend to forget about is to support your network event vendors. Too often we neglect the caterers, photographers, venues, etc. They need support in these times also. Because we work with these people on a regular basis, we should set the example by encouraging and supporting them. Again, by taking the lead, we stand out as serious professionals.

Will we let the tough times beat us down? The answer is a resounding "NO!" We must have the mindset that we will all come together as one great support unit, encouraging, helping and standing by one another as we all push forward to a brighter, ever more successful future. **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at the Mobile Beat DJ Shows.

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